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NEW AMERICAN WORK FEATURE AT WORCESTER

George Boyle's Piano Concerto Brought Out with Fine Success at Festival That Ushered in New Season—Reger Cantata Another Novelty—Chorus, Orchestra and Soloists in Stirring Performances

By OLIN DOWNES

Boston, Oct. 1.—The fifty-first Worcester Music Festival, which always ushers in the New England musical season, was in full swing through most of last week. There was the usual notable gathering of talent and its following of earnest and enthusiastic Worcesterites and curious visitors from other cities, more especially Boston, and there was as much festivity among the artists, between concerts, as during the ceremonies of rehearsals and performances. The latter occasions were the most dignified, because at the beginning of the week the humidity was such that some of the performers dispensed with all the extra clothing that they could—and then worked like blacksmiths. Most of the audiences were of good size and cordially enthusiastic.

Dr. Arthur Mees was chorus conductor and Gustave Strube, of the Boston Symphony Orchestra, led the orchestral performances or most of them. The soloists were Alice Nielsen, Florence Hinkle and Mrs. Luella Chilson-Ohrman, sopranos; Christine Miller and Mrs. Susan Hawley Davis, contraltos; Evan Williams, Berrick van Norden, Lambert Murphy, tenors; Pasquale Amato, Horatio Connell, baritone; Clifford Cairns, bass; Ernest Hutcherson, pianist, and Albert Spalding, violinist. Two works were performed for the first time in America, "The Nuns," cantata for chorus and orchestra, by Max Reger, and a new piano concerto by George F. Boyle, a fellow-teacher of Ernest Hutcherson at the Peabody Conservatory in Baltimore, and this concerto made strong impression upon every one present. New works for the Festival programs were Beethoven's great D major mass; Henry Hadley's latest orchestral work, the symphony, "North, South, East, West"; Humperdinck's orchestral fantasia, "In a Moorish Café," which is about as Moorish as the Flat-Iron building; Tchaikowsky's "Francesca da Rimini"; a Cavatina from "Roméo et Juliette," which Mr. Murphy sang; Strauss's "Till Eulenspiegel"; the aria, "Urna fatale," from Verdi's "Forza del Destino," sung by Amato; Grieg's second "Peer Gynt Suite"; Donizetti's Romanza, "Una furtiva lagrima," sung by Mr. Williams, the Prologue from Leoncavallo's "Pagliacci," and Weingartner's orchestral version of Weber's "Invitation to the Dance."

Reger's piece opened the Festival proper on Wednesday evening, September 27. It is a setting of a poem by Martin Boelitz. While the bells of a convent ring in the stillness of the wood, at eventide, the nuns pray to the Virgin. Their passionate adorations are heeded and upon their trembling souls there descends a vision of the Christ, stepping from "out the golden framework" and bringing cooling peace to the feverish ones who have forsworn this world and the flesh. The poem, as translated, is not one of the finest quality, yet it might have given rise to a finer work than Reger has produced. A short orchestral prelude is more poetic than most of Reger's music, and then the voices of the nuns, as they breathe their prayer in old model harmony, are touching and simple. So far so good, and a few measures that hint at spiritual pain seem true talk. There



—Photo by Dover Street Studios, London.

ALBERT SPALDING,

A Young American Violinist, Who Has Won His Way to the Top Ranks of the World's Great Musical Artists. He Began His Season Last Week as a Soloist at the Worcester Festival

is very plain but beautiful orchestration. Then Reger, who seems to swell like a frog the moment that he contemplates any strong emotion, lets loose all his outrageous artillery of thick counterpoint, and drastic, unbeautiful harmony, and heavy, chunky orchestration, to portray the spiritual struggle and suspense that leads up to the vision, the dramatic climax of his work. The man knocks you down with his religion, and then jumps on you. You feel a justifiable indignation. If the splendid lustiness and the old-German virility of this composer were tempered with more feeling for artistic proportion and distinction of style, Reger might stand much higher than he does; but his treatment of Boelitz's poem, which is doubtless sincere enough, was to the writer about as eloquent of spiritual conflict as the antics of the bull in the China shop. The brutal, physical force of this music was depressing in the extreme.

The performance was one highly creditable to Dr. Mees and his choristers. Whether the work was worth the pains spent upon it is a very open question, but it is very difficult and it was done surprisingly well. If things went wrong in midst of the din, no one was the wiser and the chorus looked as if it knew where and what it was singing, while it sang the simple measures of the prayer with delightful balance and purity of tone.

It seems now that Granville Bantock has entered the sacred circle of those individuals who have written "immoral" books,

painted "immoral" pictures or composed "immoral" music. The townspeople of Eben Francis Thompson, the well-known student of Omar Kháyyám, were startled one day to read on the front page of the Worcester Telegram that "such stuff" as "Omar Kháyyám" was "fit only for the bar-room, the brothel and hidden dens of vice." This came from the pulpit. On Sunday, September 24, the Reverend H. W. Ewing, of Trinity Church, Worcester, got up and objected to the performance of Omar Kháyyám in Worcester, on account of Omar's agnosticism. He said that the poet's horizon was but the rim of the wine-cup. He compared Omar and his scandalous sayings to those gentlemen of New Jersey of whom it was said, "All they desired in this world and the world to come was a string of eels and a jug of rum." It was queried, in turn, whether the Reverend Mr. Ewing thought Omar more immoral than the story of Samson and Delilah, which has been given, as treated by Saint-Saëns, in Worcester, or passages of the Song of Solomon, or other episodes set forth in the Book of Books. Mr. Ewing held his ground. Will Worcester, we wonder, "go dry" next election?

The soloists for "Omar Kháyyám," which followed Reger's work, were Christine Miller, *The Beloved*; Berrick van Norden, *The Poet*, and Horatio Connell, *The Philosopher*. This work was described at length in MUSICAL AMERICA when it was

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FARRAR AND SCOTTI BACK; KUBELIK ALSO

Metropolitan Stars Again Deny Marriage—Hundred Concerts for Kubelik

Although they arrived in New York on the same ship, the *Kronprinz Wilhelm*, on Tuesday last, Geraldine Farrar and Antonio Scotti said that this was "just a coincidence" and entered their annual denial of all rumors that they were either engaged or married. The soprano affirmed that she was heart-whole and fancy-free and the baritone acknowledged that what she said was true.

Miss Farrar was all smiles because she had just heard from her father in Paris that her mother, who recently underwent an operation for appendicitis, was so well again that she was able to "walk out in the garden." The singer averred that she had lost ten pounds during the Summer, having eschewed all farinaceous foods which the doctor prescribed for her once when she was sick and which had been the cause of her inclination to fatness.

Miss Farrar was met at the pier by Charles E. Ellis, of Boston, who is to manage her concert tour, which opens in Chicago. Mr. Scotti is to make a concert tour also, but before they begin they will sing together for phonograph records in Philadelphia. Both will join the Metropolitan Opera Company on November 11, in Brooklyn, singing in "Madama Butterfly." Their concert tours will be separate, Mr. Scotti's partner being Bernice de Pasquali. Miss Farrar's new rôle for this season will be the leading part in Wolf-Ferrari's "Le Donne Curiose."

On the same ship with Miss Farrar and Mr. Scotti came also Jan Kubelik, the Bohemian violinist, who expects to give more than a hundred concerts in a tour that will extend from coast to coast and through almost every State in the Union. It is said that he will receive \$100,000 for this tour. Fred C. Whitney is directing it, and it is announced that it will be Kubelik's last in this country for four years. After leaving the United States the violinist will sail for South America, where he will give concerts in the principal cities of Brazil, Argentine and Chili.

Mr. Kubelik brought with him a new concerto by a countryman of his, J. W. Foerster, and will play it in New York at one of his concerts in February. He will begin his season with a Sunday concert at the New York Hippodrome on October 15.

The violinist said he was bringing with him his "Emperor" Stradivarius which he says he bought in London for \$30,000 and would not sell for twice that amount. He also said that he had insured his fingers for \$235,000.

Mme. Kubelik did not accompany the violinist. She and their four daughters, including the Kubelik twins, will join him later.

Clément Here for Concert Tour and Opera

Edmond Clément, the French tenor, arrived in New York Saturday aboard *La Savoie*. On Friday, with Geraldine Farrar, he will begin his concert tour at Rochester. He will give a recital in New York later in the season. M. Clément will make twenty appearances with the Boston Opera Company and twenty with the Montreal Opera Company during the season.

Thomas Orchestra to Visit New York

The Theodore Thomas Orchestra of Chicago will make its first appearance in New York in thirteen years on the afternoon of Wednesday, December 13 next, at Carnegie Hall. Frederick Stock's appearance at this concert will be his first as conductor before a New York audience.

MARTIN HOPEFUL OF 'MONA'S' SUCCESS

Tenor Highly Pleased with His Rôle in Parker-Hooker Opera—Style and Atmosphere of the Music More in the Mood of Wagner, He Says, than Strauss or Debussy—Difficulties of Singing English

RICCARDO MARTIN came back from Europe the early part of last week. He had sung successfully during the London Opera season. He had spent a few weeks in Switzerland. He had had a little vacation in Rimini. He had studied industriously on his rôle in "Mona." He was going to start out on a short concert tour in the West and in the strange, remote localities in Canada to which opera singers seem very partial these days. He was going to be in New York for the opening of the Metropolitan. He was glad to be back in America.

So much for commonplaces. Apparently even a great artist feels the need of indulging in them once in a while for sweet variety's sake. At least they were the first things that came into Mr. Martin's mind when he was visited a few days ago at his Forty-fifth street apartment, by a representative of MUSICAL AMERICA and bidden to say something for himself. But Mr. Martin is a very busy person these days and so perhaps he may be forgiven for neglecting momentarily to propel his imaginative apparatus into the upper ether.

He is, we repeat, a very busy man; and what seemed particularly remarkable to him was that, in spite of having been so busy, he had actually succeeded, without being called to account, in stealing for himself something like two months of vacation.

"And it was the first semblance of a real vacation that I have had in a number of years," he said. "Some of it was a more genuine vacation than the rest. During my few weeks in Switzerland, for instance, I did no work. I did not take life quite so easy at Rimini, though, for there I spent not a few hours in the study of the leading tenor rôle of 'Mona' which I am to sing here. I like it—like it immensely. It is long and it is hard, very hard. But it is vocally most effective and



Mr. Martin as "Rhadames" in "Aida"

it provides splendid opportunities for broad dramatic effects. The music is exceedingly fine. Its atmosphere and style are not those of Strauss or of Debussy. It is rather more in the mood of 'Götterdämmerung' and 'Tristan.'

Hopes for "Mona's" Success

"I am supremely anxious for its success, not only because it will mean the success of a work which deserves it, but because it will exemplify another important step toward the firm establishment of the institution of American opera, which is, to my mind, the legitimate point of departure for opera in English. I am very eager for such opera. At the same time I do not mean to imply that I believe in translating all our foreign works. However that may be, it is plain that the reason every European country—except England—insists on hearing its operas in its own tongue is because it has opera composers of its own. The Russians now have their operas translated into Russian. Why? Simply because they

have a national school of composers. The same is true of the Bohemians."

Association of ideas brought Mr. Martin to the recollection of his own past ventures in the direction of singing in English. He remembered full well the uncomplimentary things that had been said and written about his enunciation in the "Pipe of Desire" a couple of years ago and he did not spare himself the unpleasant duty of looking the past in the face.

"There is one great trouble with the people who are demanding the use of English texts," he said. "They are too liable to overlook the fact that the pronunciation of our language used in singing has got to be different from that used in ordinary conversation. If we try to use the conversational method what is the result? Every word is chopped off from the other and so *legato* singing vanishes. The singer becomes a declaimer and tone is sacrificed. If you sing two words, the first ending with two or three consonants, the second beginning with one or two more, by what device are you to connect the tones? I admit that it is up to the librettist to spare the artist the necessity of singing such combinations of sounds, but librettists do not always seem to be conscientious enough to avoid writing them.

"There is another thing, too. The English language contains vowel sounds which require alteration before they can be satisfactorily vocalized. What are you to do with such a word as 'it' if set to a note of long duration? What are you to do with the syllable 'ther' in 'father'? What are you to do with the sound 'cul' in 'culmination'? This very word occurred in Mme. Homer's rôle in the 'Pipe of Desire.' And because it did not sound clear to some of the critics they had to write that they understood the word to be 'Carrie Nation.' That was a fine example of wit, I suppose, and it amused their readers. What more was necessary? They do not seem to have cared that the person concerning whom they made this remark was an eminent artist, whose work deserved the highest respect.

"In Italian, at any rate, one has no difficulty due to these troublesome vowel sounds. And although I have never sung in German I feel inclined to say that the language is easier to sing in this respect than English."

Another Side of the Question

So much for one side of Mr. Martin's version of singing in English. There is another.

"The folks who are arguing for opera in English seem strangely possessed of the idea that every solitary word of the text should be understood. If some persons in the house fail to catch certain of my words during an orchestral climax, they immediately come to the conclusion that my enunciation is not good. But any German or Italian will tell you that he is unable to understand everything that is sung even though the singer's articulation be perfect and the language used, the hearer's own. In a small room, I admit, it should be possible to understand practically every word of a song with piano accompaniment—or if not all of certain words, at least enough to let the listener's imagination complete them. But take the climax of the love scene in 'Tristan.' Can anyone understand what either *Tristan* or *Isolde* is saying there? The orchestral upheaval makes that quite impossible. After all, why should the words here be understood? The situation is plain, the orchestral proclamation and the color and quality of the vocal tone explain it even better than words could. And so it is in many other operas. It is *tone*, and not *words*, that is the most influential factor in certain portions. But whenever the composer has something of vital importance to the plot to unfold he is sure to reduce the dynamics of his orchestra to such an extent that the text can easily be conveyed to the audience. There is an instance of this in the third act of 'Aida,' where I am able to make my words carry even though I do scarcely more than whisper them. But it is most unjust to praise one singer's enunciation when he has scarcely any orchestra to contend against and to condemn that of another on the ground that his utterances were not easy to understand when the full orchestral forces have been unchained against him. Yet this is precisely what

was done by the critics of the 'Pipe of Desire.'"

Mr. Martin's wish for the success of the latest American opera recalls to mind that he is an American composer himself. It is generally known, of course, that he was for four years a pupil of Edward MacDowell in harmony, counterpoint, composition and orchestration.

The Singer and Musical Theory

"And they are subjects in which every opera singer should have his thorough training," he declares. "Naturally, most of them don't want to undergo the labor involved and so when they find out that they have a voice and decide upon an operatic career they study zealously just two matters—voice and repertoire—in-



Mr. Martin as "Turridu" in "Cavalleria Rusticana"

stead of seeking to become thorough musicians. I myself have derived immeasurable benefit from my theoretical study. The knowledge of musical science assists marvelously in the learning of a rôle and I frequently take my cues on the stage not from the words of another singer on the beat of the conductor but by noticing some detail in the orchestration. In the third act of 'Madama Butterfly' there is one point at which I always guide myself by a certain bit of figuration in one of the horns. I remember one occasion on which I missed my cue because I did not hear that horn passage. Upon consulting the conductor after the performance I learned that the horn player had been obliged to absent himself that evening and that consequently the orchestral voice for which I had so anxiously listened had not put in an appearance at all." H. F. P.

Stransky to Introduce New Weingartner Symphony

Among the novelties that Josef Stransky will introduce in this country at the New York Philharmonic concerts this season will be Felix Weingartner's Third Symphony in E Major, which had its *première* last Winter in Vienna. The work was highly praised by European critics. Concerning a Fourth symphony which Weingartner has in hand and which from all accounts bids fair to rival the Third, Stransky writes from Berlin: "It has appeared widely in the press that Weingartner's 'Swiss Symphony'—his Fourth—is completed, but such is not the case. The composer tells me that the work will not be ready for performance until next season."

Metropolitan Opera Prospectus Published

The annual prospectus of the Metropolitan Opera House for the season of 1911-12 was issued October 1, containing the list of the operas and singers already announced in MUSICAL AMERICA. The feature of the season, of course, will be the production of Horatio Parker's prize-winning opera, "Mona." The season will open on Monday evening, November 13, and continue twenty-two weeks.

LOS ANGELES NEEDS NEW RECITAL HALL

Simpson Auditorium Closed to Art Affairs—Problem for Behymer to Solve

LOS ANGELES, Sept. 25.—One of the conundrums of the musical season is up to L. E. Behymer to solve. Where are the recitals of the season to be held? Simpson Auditorium has been closed to art affairs by the Christian Scientists—who could do more for the community by leaving it open to a high class of concerts. The Temple Auditorium is too large for many of the recitals, the Gamut Club Auditorium is too small for others. But "B" can be depended on to solve the problem shortly, even if a temporary platform has to be built out over the auditorium orchestra pit, the recitalists appearing before a lowered curtain, thus incidentally improving the acoustics.

Estelle Heartt Dreyfuss has been appearing in concerts in Eureka, on the north coast of California. The newspaper critic of that city describes her as a "wizardess of song." Tally a new one for musical criticism.

Wenzel Kopta, veteran violinist, and William Spangler, pianist, were the leading stars at a recital given last week by the Von Stein Music school at the Gamut Club. Adalina Tromben-Lebegott sang a number of her husband's compositions. She is recently from the forces of the Lambardi opera company, of which her husband was musical director. Other performers were Oscar Rasbach, Clara Rusakov, Carl Becker, S. R. Parmegiani, Earl Bright and, as one paper announces, "Herr" Von Stein.

Joseph Dupuy listed songs from ten nations in his recital before the high school students, being quite a polyglot.

The Columbia Musical College, recently formed from teachers of the Von Stein school, has the following teaching force: Mabelle L. Case, director; Anthony Carlson, Ralph Wylie, Julia Rebell, Christine Batelle, Henry W. Wheeler and Virginia Swearengen. The school is located in the Majestic Theater building.

Mr. and Mrs. Harry C. Lott will leave for Munich, November 1, for an extended period of study. Later they will go to London. The European habit is growing on them.

J. A. Anderson launched a promising pupil toward Europe a few days ago when Mabelle Channell gave a recital at Blanchard Hall. She goes to study with Mr. Anderson's teacher, Leschetizky, in Vienna. W. F. G.

ANOTHER DIPPEL "FIND"

Helen Stanley, American Singer, Engaged for Chicago Opera

BERLIN, Sept. 23.—Another American singer who is to become a member of Andreas Dippel's Chicago Opera Company, is Helen Stanley, who is at present completing her second year's engagement at the Stadttheater of Würzburg, where she has sung all leading rôles. She is a pupil of Frank King Clark and sang for Mr. Dippel at the Berlin studio of that master. As a result of the first hearing she sang again for the impresario in the Stadttheater at Carlsbad, and Mr. Dippel expressed his opinion of her performance in a practical way by engaging the singer for America for a period of three years.

Miss Stanley came to Berlin from New York, where for three years she held the position of soprano soloist at St. Bartholomew's Church. "Before coming to Europe she was a pupil of Johanna Hess Burr and Isidore Luckstone. She is a protégée of Mrs. Philip Armour of Chicago. O. P. J.

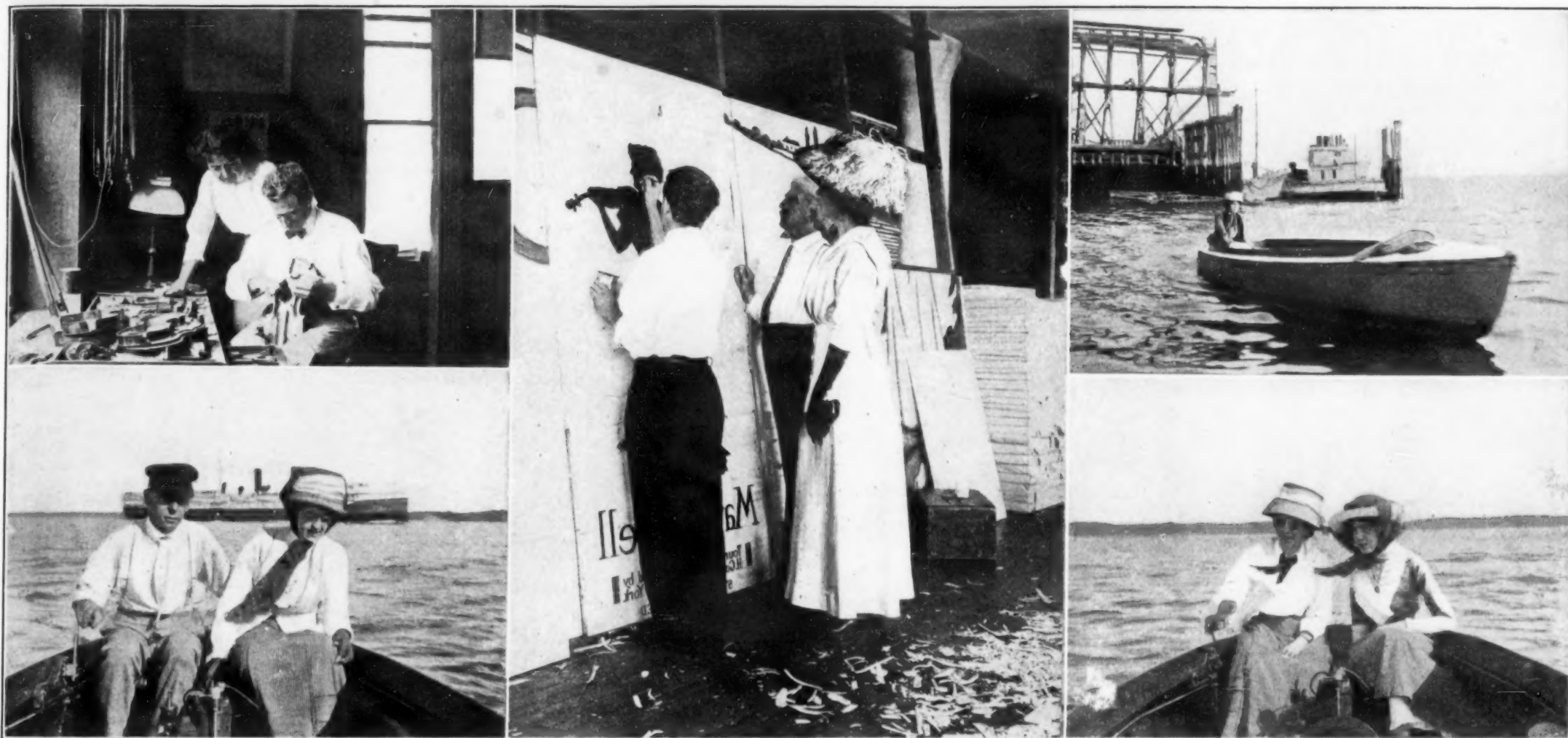
Alfred Giraudet Re-engaged for Institute of Musical Art

Alfred Giraudet, the famous basso of the Paris Opéra and Opéra Comique, has been re-engaged by Dr. Frank Damrosch as head of the Opera School at the Institute of Musical Art, New York. Mr. Giraudet sails from France on September 30 on the *Lorraine*, due in New York October 7.

Leoncavallo a Success in Vaudeville

LONDON, Sept. 30.—Ruggiero Leoncavallo has proved a great drawing-card at the London Hippodrome, where he has been conducting an abbreviated version of his opera, "I Pagliacci."

WITH MAUD POWELL DURING THE LAST DAYS OF SUMMER



In Upper Left-Hand Corner: Miss Powell and Her Favorite Violin Repairer, Oscar Schulbach. Below: H. Godfrey Turner and Miss Powell. In Center: Miss Powell Supervising the Designing of Bill-Posters Bearing Her Familiar Silhouette. Upper Right-Hand: Miss Powell in "Fiddle-de-dee." Below: Miss Powell with Her Secretary, Edna Speier, on Long Island Sound

EUROPE, with its innumerable attractions for the Summer visitor, offers no allurements to Maud Powell, the celebrated American violinist, who maintains that she can accomplish the best results in the way of preparing for her Winter's tours right

here in New York. Miss Powell manages to enjoy the conventional forms of out-of-door relaxation despite her preference for the metropolis. Her country home, located at Great Neck, L. I., offers exceptional opportunities for recuperation and with her

husband and manager, H. Godfrey Turner, the violinist, has spent much of her spare time in the motor boat *Fiddle-de-dee*. Miss Powell has proved herself to be an expert at manipulating the motor of this little craft and has acted as pilot on many a little voy-

age during the Summer. Later this month Miss Powell will undertake her eighth consecutive tour of the United States. She will again have the assistance of Waldemar Liachowsky, the German accompanist. Her New York recital occurs early.

SIXTEEN AMERICANS IN CHICAGO OPERA COMPANY

Ten Native Sopranos in Dippel Forces as Well as Two Tenors, One Contralto, Two Baritones and a Basso

It is worthy of particular note in connection with the announcement by Andreas Dippel of the singers and repertoire for the Chicago-Philadelphia Opera Company for this season that no less than sixteen principal singers engaged by him are Americans. This makes nine more Americans than were in the company last season. There are ten American sopranos—Agnes Berry, Marie Cavan, Alice Eversman, Rachel Frease-Green, Olive Fremstad, Charlotte Guernsey, Jane Osborn-Hannah, Mabel Riegelman, Minnie Saltzman-Stevens and Carolina White. This is exclusive of Mary Garden, who is commonly looked upon as an American. Mme. Fremstad, who is mentioned in the list, is engaged for a limited number of performances only. The American contralto is Eleanora de Cisneros, who is to rejoin the company after her season in Australia with Mme. Melba's opera company.

The American tenors are George Hamlin and Ellison Van Hoose, and the baritones are Frank Preisch, who sang in Herbert's "Natoma" last season, and Clarence Whitehill, formerly of the Metropolitan Opera. Henri Scott is the American basso.

American Girls in London "Mignon"

LONDON, Sept. 21.—There were two American girls in the cast of "Mignon" when the Ambrose Thomas opera was presented at the Marlborough Theater the other night by the Carl Rosa Opera Company. One was Edna Hoff, soprano, who sang *Filina*, and the other was Phyllis Archibald, who assumed the contralto rôle of *Frédéric*. It has been so long since "Mignon" was sung here that it was almost a novelty and the two Americans had much to do with making the revival a delight.

Stork Disarranges Metropolitan Opera Plans

The stork is proving an influential factor in the plans of the Metropolitan Opera Company for this season. Its imminence to the household of Louise Homer has already caused a considerable disarrangement of the schedule and now it is announced that it is hovering over the home of Mrs. Elizabeth Parks-Brownrigg, an American coloratura soprano, one of the new members of the company. Mrs. Parks-Brownrigg has been singing recently in Italy.

Signor Gatti-Casazza heard her last Spring and her voice so impressed him that he promptly engaged her for the approaching season at the Metropolitan.

Russian Musical Artists Coming

Several steamships due in New York on Saturday, October 7, are bringing large numbers of Russian singers and other musicians for their American seasons. On the *Amerika*, from Cherbourg, there are coming Marie Cavan, soprano, of the Chicago-

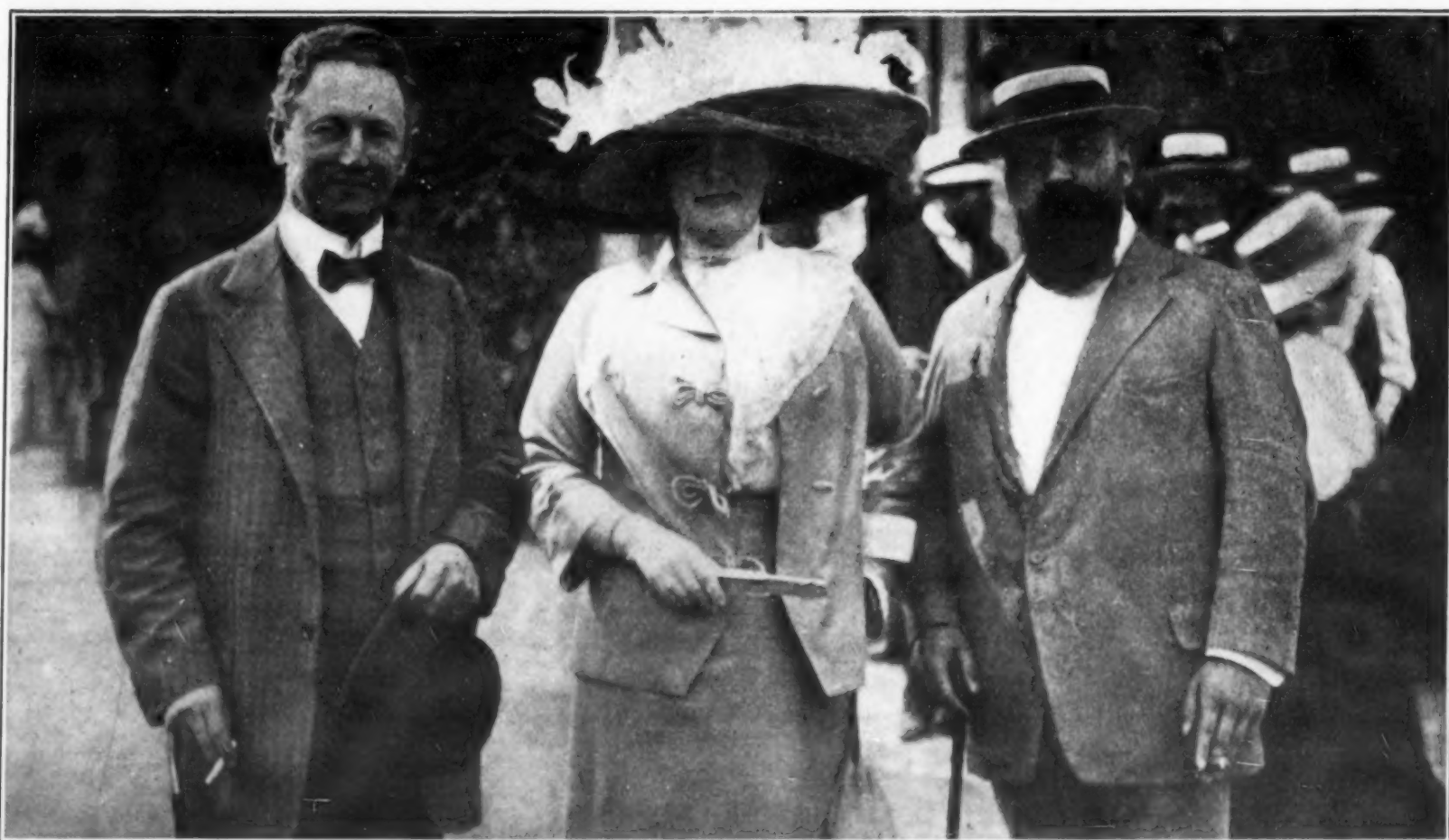
Philadelphia Opera Company, and on the *New York*, from Southampton, come four Russian operatic singers and the Russian Imperial Balalaika Orchestra, with its leader, W. W. Andreeff. The singers are Mme. Liubiv Orlova, soprano; Mme. Olga Scriabina, mezzo soprano; Nikolai Vasiliev, tenor, and Ivan Tonashewitch, basso. They will appear with the orchestra at its first concert in Carnegie Hall, New York, on October 23. On the *Savoie*, of the French line, which docked Saturday, September 30,

came Elizabeth Baratoff, a Russian princess who is a singer of the folk songs of her native land and who comes to sing them to American audiences.

Congratulations to Mr. and Mrs. Francis MacLennan

BERLIN, Sept. 30.—Mr. and Mrs. Francis MacLennan (Florence Easton), the American singers of the Berlin Royal Opera, are receiving congratulations on the birth of a daughter.

A GROUP OF CELEBRITIES AT BAYREUTH



Left to Right: Josef Stransky, Louise Petzel-Perard and Alfred Hertz

A NUMBER of well-known faces from the artistic personnel of the Metropolitan Opera House were seen in Bayreuth this Summer, for much as one hears concerning the superiority of New York's Wagnerian performances, the little Ba-

varian town persists in exerting its unique attraction. One of the most interested visitors was Conductor Alfred Hertz, to whom has fallen the privilege of conducting the only "Parsifal" representations ever given outside the walls of the Festspiel-

haus. He is shown on the right in the accompanying photograph. In the center stands Louise Petzel-Perard, who has been engaged for the Metropolitan. Next to her stands Josef Stransky, the new conductor of the New York Philharmonic.

NEW AMERICAN WORK FEATURE AT WORCESTER

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given for the first time at the Worcester Festival last Fall. There is no need now to point out its virtues and defects. Bantock has, at least, written a very interesting orchestral score, reminiscent as it often is, and he has produced some music, a good deal of which will hold the popular fancy



Ernest Hutcheson



Albert Spalding

for a number of seasons to come. And the rich coloring of the work was at least a relief to the ears after the Reger work. This performance was the best choral performance of the Festival. Both chorus and orchestra knew their parts thoroughly and were now able to pay some attention to their interpretation. The singing of both chorus and orchestra was admirable and eloquent.

The soloists were fortunately appointed. Mr. van Norden sang the lines of the poet with ardent feeling and a rich, sensuous quality of tone. His voice is of precisely the quality demanded by the music. Miss Miller was thoroughly adequate to her passages, though she had not as prominent a part in the interpretation of the work as the two men. Mr. Connell, a new comer to the Festival, gave every one a great deal of pleasure by his fine voice and its excellent training. He is, moreover, a very intelligent musician, and he made much of the rather unconvincing lines of the *Philosopher*. The audience was very appreciative whenever there was opportunity.

It is not, perhaps, generally known that Worcester possesses at this time the finest collection of the poetry of Omar Khayyám in existence. This collection was exhibited during the week of the Festival at a Main street window in the city. There are forty different editions of the Rubaiyat in seventeen different languages. The books date from the time of Omar to the present day. A copy from the first edition of Edward Fitzgerald's translation is there. This edition sold for a penny a copy when it was published and was ignored by the public. Now its value is \$500.

A miscellaneous program was the offering for Thursday afternoon—Wagner's "Rienzi" overture, Hadley's symphony, Verdi's "Caro Nome" sung by Mrs. Luella Chilson-Ohrman; Humperdinck's "In a Moorish Café"; two Mozart arias, sung by Mr. Connell, and "Francesca da Rimini." Dr. Mees, who is not very successful as an orchestral conductor, essayed the rendering of the Wagner overture, as he did, later in the week, "The Invitation to the Dance." Mr. Hadley's Symphony has been described in *MUSICAL AMERICA*. In the writer's opinion the section "East" is by far the best portion of the work, the most authentic in its inspiration, the most complete and coherent in its design. The composer conducted in person, and after the third movement, "South," in which he uses melodies in "ragtime" in humorous fashion, he was encored by the audience. The piece is brilliantly orchestrated. Mr. Connell sang "In diesen heil'gen Hallen" and "Der Vogelfänger" from Mozart's "Magic Flute," and sang them with the same excellence of execution and beauty of tone that had distinguished his performances the evening before. The concert would have been worth the attendance, if only on account of the wonderful, poignant love music in Tchaikowsky's "Francesca da Rimini."

Great Event of the Festival

On Thursday evening, the 28th, came the great event of the Festival, toward which so much careful preparation has been made, the performance of the Beethoven D major mass. As to the details of its interpretation I cannot speak with authority, for I heard the work for the first time. This, however, was evident: that the chorus had labored long and faithfully over some of the most ungrateful and impracticable chorus music in existence, the choristers

knew the music almost by heart, and, though they were sometimes hindered by practically insuperable difficulties, they gave a performance that must go down in the history of the Worcester Music Festivals for its astonishing general excellence. This in spite of the fact that the high B flats sagged a little from pitch, and that it would have been exorbitant to expect these singers to interpret the music with certainty and abandon at a first performance. To glance ahead in the score at the difficulties awaiting them was to shudder. The quartet was composed of Florence Hinkle,



Pasquale Amato



Arthur Mees

Mrs. Davis, Lambert Murphy, and Clifford Cairns. Its work, too, its very difficult work, was careful and intelligent. Miss Hinkle, as soprano, gave a very able performance and Mrs. Davis was efficient in her solo passages. Mr. Murphy sang with considerable musicianship, though he had a greater opportunity to show himself as an artist the following afternoon, and the quality of Mr. Cairns's voice was much admired by the audience.



Lambert Murphy



Alice Nielsen

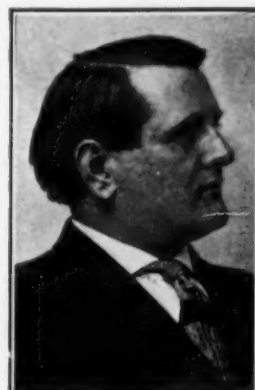
Liszt's "Les Préludes" opened the program of the Friday afternoon concert. This was the recognition of Liszt's centenary—the same Liszt who composed the extraordinary "Solemn Mass," which was sung under Dr. Mees two years ago at the Worcester Music Festival, and which should have been repeated this year, and this "Les Préludes" is one of the oldest and the most commonplace of the symphonic poems which had in certain respects a revolutionary influence upon the art of musical composition, when they appeared. Then Mr. Boyle, a young man of twenty-five, was made known as a composer by Ernest Hutcheson's brilliant and authoritative performance of his concerto. All who were present pronounced this concerto one of the few interesting and valuable additions which have been made to the literature of music for piano and orchestra in recent years. No doubt Mr. Hutcheson and Mr. Boyle had worked long together over the score, and no doubt this was partly responsible for the admirable workmanship of the concerto, which won the admiration of every musician present, as did its fine presentation. After the performance Mr. Boyle was called to the platform with the performer.

For Debussy's "Dance Sacrée et Danse Profane" Mr. Strube substituted the ravishing "L'Après-Midi d'un Faune." As there had been less preparation for this plan than for the "Till Eulenspiegel" which brought the concert to an end, the performance was the less remarkable, but Mr. Strube covered himself with glory when he undertook Strauss's work with an orchestra that was a little curtailed, and interpreted it with the most careful attention to each detail, but with an unusual grasp of the work as a whole, its subtlety and irony, its grim humor and demoniacal energy. Mr. Murphy sang the cavatina "L'A-mour" from Gounod's "Roméo et Juliette" with much warmth and finish and style, maintained an excellent legato and the quality of the tone, if memory serves, was both rounder and richer than when Mr. Murphy last appeared in concert in Boston. He continues to develop as a singer and as a musician. He was enthusiastically recalled.

The Final Concert

The Festival came to an end on Friday night with Mechanics Hall packed to its capacity and the aisles lined with those

standing. This was "Soloists Night," and the soloists were Alice Nielsen, Albert Spalding, Evan Williams, Pasquale Amato. The concert opened magnificently with Chabrier's wild, wind-swept overture to the opera, "Gwendoline," Mr. Strube conducting. Mr. Williams sang the aria "O Paradis," from "L'Africaine," and the romanza, "Una furtiva Lagrima." He was seriously handicapped by his physical condition, having but just recovered from an attack of typhoid, so that when he first appeared he ascended the platform rather slowly. In spite of this drawback he sang Rodolfo's air from the first act of "La Bohème" with that ardor and expressiveness which always has such an effect upon an audience when Evan Williams sings. Miss Nielsen sang the air, "Un bel di,"



Evan Williams



Christine Miller

from "Madama Butterfly," a passage which is not essentially conceived for the concert room, although the singer made it all interesting by the emotion which she infused into Puccini's rather calculated music and her skill and resource in coloring her tone, and her dramatic delivery. Later she sang the uninteresting air, "Ebben," from Catani's "La Wally," and still later took the soprano part in the theatrical "Inflammatus" from Rossini's "Stabat Mater." Miss Nielsen was applauded to the echo.

Albert Spalding, his hair as short as the next man's, entered with his violin and played the Mendelssohn concerto, and it is safe to say that he surprised every one there and those who had heard him on previous occasions more than those who had not. Mr. Spalding has yet to reach the zenith of his musical and technical maturity, but if he continues to grow at the rate that he has grown since he played in Boston two years ago he will not be as long as most in getting there. In the first place his tempi were excellent, neither too fast nor too slow, and his playing was always highly expressive, but healthily so, and wholly free from sentimentality. The player had that conviction, in advance of his performance, which it often takes years for a soloist to attain and without which he may not hope to convince his audience. There was true elasticity of tempo, and the orchestra was compelled to adjust itself to the idea of the soloist in this respect. Technically the playing was clean and musically it was full or refined feeling and generous enthusiasm. The slow movement sped along in its characteristic Mendelssohn, mercury-like manner. Is there another composition for violin and orchestra in which the solo instrument takes up its first theme and soars

with it with more divine naturalness? The slow movement again was neither too slow nor too mawkish, nor was the fast movement too fast, although by the time that the concluding measures were reached the soloist had attained a very considerable speed. Happily in the most rapid passages Mr. Spalding had himself well in hand. It is not surprising that he was repeatedly called back to the platform.

Amato's Triumph

Pasquale Amato sang the aria of Verdi, "Urna fatale," and the Address of the



Clifford Cairns



Florence Hinkle

Clown from "I Pagliacci." The former piece belongs to Verdi's blood and thunder period and very properly it was in that style that it was sung. Mr. Amato had substituted for an unknown aria of Leoncavallo the Address of the Clown from "I Pagliacci," and he did wisely. The music is in a style exactly suited to his voice and methods, and there Mr. Amato, with his magnificent, sonorous organ and his mastery of dramatic declamation, came



Horatio Connell



Berrick Van Norden

into his own. It seemed for a while that the newly established rules regarding the prohibition of encores would have to be broken, but the rules held and the "Inflammatus" brought the concert to an end.

Baritone Weds His Accompanist

Gilbert Wilson, the young American baritone, who has recently located in the East, and who has done important concert work during the last season, was married on September 27 in the First Baptist Church, Hoboken, N. J., to Grace W. Mateson, a pianist and accompanist of Jackson, Mich. Mrs. Wilson will be her husband's accompanist in his concert work during the coming season.

THE Special Fall Issue OF "MUSICAL AMERICA"

JOHN C. FREUND, Editor

Will be published on October 14. It will contain a comprehensive forecast of the music seasons in all the leading cities of the United States, together with portraits of many personages prominent in the musical life of America.

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NEW AMERICAN MUSIC IN PARIS

Christiaan Kriens's Tone Poem, "In Holland" Given Successful Performance by "Concerts Touché"—William C. Carl in Paris—Scotti's Plans for Season

Paris Bureau of MUSICAL AMERICA, 5, Villa Niel, Paris, Sept. 20.

SEVERAL prominent personalities of the music world in America have stopped in Paris during the last week on their way back to New York.

Antonio Scotti, who is to sing again with the Metropolitan Opera, has spent three weeks in Paris and will sail on *La Savoie* on the 23d.

"I can't say that I came over here for a rest, as many of my fellow singers do," Mr. Scotti told me, with a laugh. As a matter of fact, Mr. Scotti gave a series of eight performances of *Falstaff* in Rome, where the enthusiastic Italian audiences cheered their countryman almost every few notes and he has since been more than busy with the many details preparatory to an active season and with the studying of his new parts.

After leaving Rome Mr. Scotti took an extensive automobile tour through Germany and spent a few weeks in Munich and Bad Nauheim, whence he came on to Paris.

"My first appearance will be in Chicago on October 8," Mr. Scotti said, "when I shall give a concert with Mme. de Pasquali. This will be the first of a series for which we are both engaged. My operatic debut of the season will be in 'Madama Butterfly' on November 13, in Brooklyn.

"Aside from my regular repertory work I shall sing next Winter with Geraldine Farrar in 'Donne Curieuse,' the new opera which Mr. Wolf-Ferrari has composed on Goldoni's comedy. I am convinced that this new production will be a complete success, for I feel certain that the public will be delighted with the music, which is alert and novel, though recalling in many ways Mozart's compositions."

Mr. Scotti will give ten performances the coming Winter in Boston.

Dr. William C. Carl in Paris

Among other recent visitors to Paris was Dr. William C. Carl, organist and director of music in the First Presbyterian Church and of the Guilman Organ School, of New York. After an extensive tour of Italy and Switzerland Dr. Carl came to Meudon, near Paris, where he was a guest of Félix Guilman, son of the great French composer and organist, who died last Winter. For more than twenty years a friend and disciple of Guilman, Dr. Carl was ever closely associated with him, both in France and in America. He accompanied him on many occasions during his professional tours and introduced his method in the United States.

Dr. Carl is writing the life of Guilman and has devoted the greater part of his Summer to collecting data which he still lacked to complete his work. The biography of Guilman, as told by his favorite American disciple, will undoubtedly arouse keen interest in musical circles everywhere for the life-story of the great French organist is full of interesting anecdotes. The revival of old seventeenth century hymns, the playing of Couperin's, Marchand's, Tite-louze's long-forgotten masterpieces, followed by a general movement of the public toward Palestrinian music; Guilman's enthusiastic collaboration with d'Indy and Borde in the early days of the *Schola Cantorum*; their great success when their ardent campaign was officially encouraged by the Pope; Guilman's travels and a number of highly interesting anecdotes of his private and public life, most of which are yet unknown, will form many captivating chapters in Dr. Carl's forthcoming biography of this great, simple and noble-hearted artist.

Success for Christiaan Kriens's New Tone Poem

American music scored a success last Saturday when the Concert Touché played "In Holland," a new tone poem by Christiaan Kriens, of the New York Symphony So-

ciety. This poem was played this Summer by the Kreiss Symphony Orchestra at Haarlem, Holland; by the Mengelberg Orchestra, at Amsterdam, and by the Berlin Philharmonic Society. It is divided into four parts: The first, "Morning on the Zuiderzee," is of a soothing quiet theme; the rhythm of "The Windmill" is appropriate; but the best of all is the third part, entitled "Evening Sounds." In this Mr. Kriens has rendered masterfully the atmosphere of desolate sadness which spreads over the canal-riddled swamps about Haarlem, when the two silver bells of the old church toll at dusk every night in the year. They have tolled thus for several centuries ever since the Netherlands, shaking the yoke of the oppressor, invaded Spain and took these bells among other plunder from the church in the little town of Damiate. The fourth part of the poem, "The Wooden Shoe Dance," is an effective contrast of gaiety, the whole poem thus fully characterizing the various phases of life in Holland.

Mr. Kriens spent two months this Summer in France at Paramé, the favorite seaside resort of artists and musicians near the Mont Saint Michel, and composed while there a symphony which he called "In Brittany." He is sailing on *La Savoie* on the 23rd for New York.

Two of Mr. Kriens's New York musical associates were present the other evening: George Barrère, the flutist of the New York Symphony Society, and originator of the "Barrère Ensemble" of wind instruments which he directs, and Horace Britt, who is solo cellist of the Philharmonic Society of New York and has been engaged by the Boston Opera Company for the coming season.

The Touché Concerts

Francis Touché, the founder and director of the Concerts Touché, by the orchestra of which Mr. Kriens's work was performed Saturday night, is very popular in musical circles in Paris, where he has succeeded in placing the masterpieces of music within reach of everybody. Though he plays every night, with matinees twice a week, one has to go early in order to find a seat in his hall.

The Boston dramatic soprano, Edith de Lys, has been meeting with remarkable success during the last few months in France, Italy, Austria, Germany and Belgium, where she is singing at present. In Monte Carlo she sang "Mefistofele" with Chaliapin and Jane de Courcy, of New Orleans. Since then she has sung with Mme. Tétrazini at Ostende, but her most striking success was at the Monnaie Theater, in Brussels, where she sang *Aida* with Henry Weldon, from Washington, D. C., who has since been engaged by Oscar Hammerstein for the coming season. It is a fact that there is no American artist better known and liked in Belgium to-day than is Edith

Mr. Liachowsky Here to Accompany Maud Powell

Waldemar Liachowsky, the pianist, returned to New York on Tuesday after a Summer in Europe. He is again to act as accompanist for Maud Powell during her forthcoming tour. Mr. Liachowsky while abroad enjoyed the privilege of study under Arthur Schnabel and worked diligently throughout his stay abroad. He reports that the coming concert season in Berlin will be even more imposing in magnitude than was last year's. One manager, Fernow, has announced a hundred events more than during the preceding Winter.

Manager Hanson Returns

M. H. Hanson, the well-known manager, returned from Europe on board the *King Edward* on Thursday of last week. Mr. Hanson landed in Quebec instead of coming directly to New York and spent the following day in his office at Montreal. He declares that he will have a number of very important announcements relative to the engagement of new artists to make in the near future.

Heavy Enrolment at Guilman Organ School

William C. Carl, the organist, has made several trips since his return from abroad, but is now in New York for the season and



Francis Touché, Founder and Director of "Concerts Touché" in Paris—A New Composition by the American, Christiaan Kriens, Has Just Been Brought Out by M. Touché

de Lys. The series of performances which she gave in Brussels attracted the attention of Queen Elizabeth, who is an ardent lover of music and an admirer of American talent, so she will sing there again this Winter, practically by royal order.

Edmond Clément, the tenor of the Paris Opéra-Comique, is sailing on the 23rd of this month for New York. He will do concert work in Boston during October. After spending November in Montreal he will return to Boston in December for the Boston Opera. He will then make a tour through Canada and return to Boston in February, where he will remain until the end of March. He expects to be back by April in Paris, where he is to create a new operatic rôle.

Return of Carré

The event of the week in the musical world of Paris was the arrival Saturday night from Buenos-Ayres of Albert Carré, director of the Opéra Comique, and his troupe, which has been giving French opera

in Argentine. The artists are enthusiastic over their trip from every point of view. Marguerite Carré sang at twenty-six of the thirty-nine performances given in Argentine. The repertoire included especially "Manon," "Louise," "Werther," "Carmen" and "Pelléas et Mélisande."

Among other interesting souvenirs and presents which Marguerite Carré brought back is a young lion eight months old. She traveled with it in a cage most of the time, but it pained her to keep it locked up, so she let it out once a day, to the horror of her fellow passengers on the steamer. She also brought back with her a wonderful blue diamond of which she is very proud. It was given her by the Vice-President of Argentine the night of her farewell performance.

The Isola Brothers, who preside over the destinies of the Théâtre Lyrique de la Gaîté, will open their theater on the 30th of this month with Massenet's "Hérodiade," which has not seen the footlights here for many years. DANIEL LYNDY BLOUNT.

Mr. Werrenrath's New York Recital

Reinald Werrenrath, the young American baritone, will give his annual New York recital in Carnegie Lyceum on October 24. Mr. Werrenrath's program will contain songs by Schubert, Brahms, Grieg, Wolf, MacDowell, Mabel Daniels, F. Morris Class and Chester Searle.

Public Lectures on Music

Two important courses of lectures on music, free to the public, were begun in New York under auspices of the Board of Education this week. One of them was by Peter W. Dykens, of the Ethical Culture School, and another on, "Great Classical and Romantic Composers," by Professor Daniel Gregory Mason, of Columbia.

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Where Conductor Pohlig Plans Philadelphia Orchestra Season



The Villa Pohlig at Planegg near Munich.

IN the matter of orchestral affairs in Philadelphia everything centers about the twelfth season of the Philadelphia Orchestra, which is the fifth under the baton of Carl Pohlig. Mr. Pohlig returned to America very much earlier than usual this year and is busily engaged in getting ready for the season, which promises to be unusual in many ways, not only on account of the work in and around Philadelphia, but because of several conspicuous out-of-town engagements, such as those at Pittsburgh and Cleveland.

Mr. Pohlig's vacation was spent this year, as last, at his German villa at Planegg, near Munich. Planegg is about half way between Munich and the Starnberger Lake, which is one of the most beautiful resorts in the hill country of Bavaria, at the foot of the Alps, and which most tourists are familiar with by reason of its romantic associations with King Ludwig,

and since they touch there on their way to Oberammergau and in the very Alps themselves. Planegg is in the level plain, and the village itself is a very ancient village, with one of the most charming effects of true countryside one can imagine, situated in the midst of a well-cultivated farming region, diversified, however, by the beautiful spruce forests which spread from Planegg in some cases without interruption to the Alps. The Villa Pohlig is on the edge of one of the numerous forests, and Mr. Pohlig can drop from the artificiality of his garden with its fountain, stone benches and other Italian effects into the primeval forest. His villa is charmingly arranged both in its interior and exterior effect, and the garden is one that brings rest and quiet.

A number of composers and leading German musicians naturally make Munich the musical capital of Germany, especially in the Summer time. Richard Strauss lives at Garmisch, in the Alpine district, not very far from Mr. Pohlig, and this Summer the two conductors saw a good deal of each other, and Mr. Pohlig has the promise of Strauss's new symphony for the coming season if it is finished in time. It has been dubbed by some the "Alpine" Symphony, but Strauss denies that such is its name, although it is admitted that it is a nature symphony. It is at the Villa Pohlig that the conductor plans out the main features of his coming season and gets in touch with the publishers in the matter of new works.

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New York

Early Club Concerts in Cincinnati

CINCINNATI, Sept. 30.—Many of the Cincinnati musical clubs have already held their first meetings, and some interesting programs have been given. Tor Van Pyk, tenor, was heard at the meeting of the Elberon Club in Price Hill and Clara Catherine Chain gave a musical reading of "Hiawatha," with Cadman music, before the Hartwell Woman's Club Tuesday evening. She was assisted by Helen Hopping. The Opera Club of St. John's Church gave a performance of "Sylvia," by Rhys-Herbert, October 4, under the direction of J. Alfred Schehl. The work received an artistic and delightful performance some months ago by the same club and its repetition was highly appreciated. The cast included Alma Geck, Hildegard Schehl, Robert J. Thuman, Fred Mees and others.

F. E. E.

Cavalieri Settles Claims Against Chanler

According to announcement in New York this week Lina Cavalieri, the prima donna, has accepted a cash sum in return for relinquishing all claims upon the income and property of her husband, Robert Winthrop Chanler. The amount of the settlement, by which the diva renounces all claims in the famous ante-nuptial agreement, is said to be between \$75,000 and \$100,000. Counsel for Mr. Chanler has been negotiating with Mme. Cavalieri in Paris, and although at first bitterly opposed to considering any terms other than those set forth in the marriage contract, Mme. Cavalieri was finally persuaded by her lawyers to accept the compromise.

Omaha Women Open Music Season

OMAHA, NEB., Sept. 29.—The first meeting of the musical department of the Omaha Woman's Club, Edith L. Wagoner leader, took place yesterday and proved to be an auspicious opening of the season's work. A well arranged program was given under the direction of Ruth Ganson, consisting of organ numbers by Nan Cunningham; songs by Gertrude Sanborn, soprano; a group of violin pieces by Frank Mach, and vocal selections by Will Roe, basso. The entire program, was rendered with unusual finish, and it was accepted with warm enthusiasm.

E. S. W.

GRANBERRY LECTURES

Head of New York Piano School Selects Important Subjects

The Granberry Piano School of New York has just announced its lectures for October. Mr. Granberry will have one lecture on "Musical Pedagogy" on October 21 and three on "Methods" during the month. On the 4th he will speak on "First Lessons in Reading and Memorizing"; on the 11th, on "Major and Minor Five Key Studies"; on the 18th, on "The First Studies in Rhythm," and on the 25th on "The Music Alphabet and its Mutations." Dr. Nicholas J. Elsenheimer will have lectures on the "History of Music" on October 7, 14, 21 and 28 and will be heard in two interpretation lecture-recitals. On October 7 at noon he will play a program containing the G Major Prelude and Fugue from the "Well Tempered Clavichord" of Bach, the D Minor Sonata, op. 31, of Beethoven, Brahms's Intermezzo in A Major and Ballade in G minor from op. 118, "Le Rosinal," Alabieff-Liszt; Liszt's "Au bord d'une Source" and "Funérailles," closing with the Liszt transcription of the "Liebestod" from "Tristan und Isolde." For his recital on the 28th he has chosen some of the "Two-Part Inventions" of Bach, the B flat major sonata of Beethoven, op. 22, the C Minor Impromptu of Schubert and two Chopin Etudes. His recitals are possibly as fine examples as can be found of the combination of performer and lecturer and the programs selected promise to be exceptionally interesting.

The first public recital by the pupils of the school will occur at Carnegie Chamber Music Hall on Saturday afternoon, October 21. In Brooklyn there will be a recital by the students in the Academy of Music on November 23.

Minna Kaufmann to Offer Novelties

Minna Kaufmann, the soprano, brought a number of novelties with her when she returned to New York from Europe last week. While in Paris she was coached by a master who declared that she already had the correct interpretations of the old chansons of France, as well as many of the new songs and arias from the modern operas.

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Dear MUSICAL AMERICA:

Well, vacation is over. At least that is what an ordinary mortal in my position would say. If people would only cease to make such work of life, and make play of it instead, as I do, they would not only cease to regard a vacation as an oasis in a desert, but would also make much more rapid progress toward health, happiness and prosperity.

I had a friend the sum total of whose philosophy was, "life is a joke." But he went to the dogs. I hold that life is a game. Now a game presupposes enjoyment of the game, and it presupposes rules and the element of contest for supremacy. And where is the difference between that and life? If life is not enjoyed it is no life. The eternal laws of Nature are the rules of the game. Break them and you are done for. The contest for supremacy in the game of life means initiative, selection, will, vision, intellect—all those elements that we, personally, bring to bear in the endeavor to win. These are the sum total of our forces and bear the same relation to the game of life that poise and muscular force bear to any simple game of physical prowess, as putting the shot. In putting the shot, or in life, the man who best commands and manipulates his forces wins.

A vacation, as I see it, should be merely a moment's pause in which to reflect on the game, to look at it from a new angle, or to criticize one's previous play—just such a pause as a chess player makes when he leans back in his chair, dropping for a moment the aggressive attitude, both of body and mind, the better to make himself receptive to new inspirations from—well, from the place that inspirations come from (of which I might say more if I were sure that you were interested).

Such a pause I have just made in the game that I am ceaselessly playing. I braved the same succession of trains, steamers and buckboards that I encountered last year, getting farther and farther away from the knowledge of the Eames-Gogorza wedding and the Caruso-Trentini engagement. There was the same little cabin in the same spot, with the big roaring open fire, the wide porch, the fir-balsamy air, the restless tides racing in and out among the wooded peninsulas and the blue mountain beyond, in just the right place, completing the perfection of the picture. There, too, were the same hospitable people, ready to take in a poor devil like myself, and feed him on the fat of the land. Nor were they entertaining a devil unawares, either. They had full knowledge of the cloven hoofs under my Juliet slippers and the horns under my golf cap. But, like some other sensible folk, they had learned this important thing in life, that it is well to get on intimate terms with the devil, on the same principle that a composer is better off if he gets on intimate terms with his publisher.

The serpent, you know, bites only strangers and rude intruders. If you approach it rightly, that is, with courtesy, sympathy and understanding, it will be much more likely to talk philosophy with you than to bite you. Thus by a proper approach one may greatly profit by all that appears to be evil in this world. By going at it rightly (or should I say to it?), one might even get some good out of an average New York piano recital. But it is not well to push one's theories too far.

* * *

Last year, in that delightful spot in the North, I listened to the wind in the pines and wrote you about it. On that text I delivered to you a little sermon on nature and art, and made a plea for music that is poetry—music that is an interpretation in tone of the beauty of the world and of

life as it impresses itself upon a soul that has not yet been stranded on the shoals of sensationalism or lost in the wilderness of technic.

In musing upon the game this year I was led not so much to thoughts upon nature and music as to thoughts upon humanity and music. I thought how little man is aware of his own powers in moulding, if not the universe, at least his universe. As an old Indian said to a friend of mine, "White man got great medicine—but he don't know it."

Certain philosophers, working along post-Darwinian lines of evolutionary thought, have promulgated the idea that man is the creator of the universe, past, present and future; and in a vague sort of way the idea has been rather broadly accepted. Now man has created the universe of human society, with all its various institutions—that much is plain. He has made the world in which he lives, in the sense that he has surrounded himself with trade, and science, and religion, and art. But he did not place the world here and set it to rolling. He did not place the stars in the sky or build the sun and fill it with energy. He did not manufacture the atoms out of which were made this paper that you are holding in your hand. It was the Creative Spirit of the universe that did that. Even if Mephisto is the "spirit that denies" he is not incapable of casting a glance at the universe and seeing how it works. In fact, from his dark realm its brightness stands forth with all the more clarity and splendor, and its workings become all the more plain. Thus, more plainly than the poor mortals upon earth, themselves, can see, he can see how those mortals are entangled in their misunderstanding of their own circumstances, how they fail of the powers which might—which ought—to be theirs, and how they have "great medicine but they don't know it."

If they would but use their reasoning powers simply and logically they would see that although they create their conditions they do not create the conditions of their conditions. Men make their "many inventions" but they do not make the universal natural laws by which alone those inventions work. If they did have the power to make natural law, different races would make different natural laws. But water runs down hill, and a coiled electric current magnetizes a bar of iron as surely for a Hottentot as for an American. Nor did men make themselves any more than they made the laws of their being. Conscious beings, from the mollusc to the man (some men still haven't much more consciousness than the mollusc) have consciously made what seemed to be the most of their circumstances, but they have no consciousness of having made themselves—of having manufactured the thousands of nerves of the eye and ear, much less the spirit within them which operates through those nerves.

Very well, then. If man finds himself with a certain kind of creative power, which works inevitably along certain universal laws instituted by a greater, a universal creative power—if man's little creative power is supported and directed by a great universal creative power, as a little wave is overtaken and helped to power by a great wave behind it—then it should be natural to suppose (having evolution thus far in view) that the universal creative power is endeavoring to do the utmost for the individual through this new center of operations which it has gained by finally creating the individual thinking man himself. In other words, does not the universal creative spirit need the individual man for its own further manifestation as much as the individual man needs it as the supplier of his universe and his life? Does not the man who sees this rise above the merely generic workings of nature, which carry on the endless round of existence, and lift himself to greater power by consciously discerning that his own thoughtful creative power may be given him in order to make himself the further and untold manifestation of the universal creative power? It is quite supposable that the laws governing his doing this are as fully intended to be understood as the laws governing the manipulation of steam or electricity.

If Mephisto is the "spirit that denies," he takes this opportunity of denying that there is any valid reason why this may not be the case. And if it is the case (and there is a limitless array of reasons for supposing that it is) then no man need feel that he is bound by his present circumstance or limitation, whether material or mental.

If there is a law to govern this reciprocal action between the creative power of the individual and the universal creative power, it stands to reason that it can operate only through man having become what he has—a conscious, thinking, willing being, with power to choose and to act. What, then, is the most creative way in which he can choose and act in his own mind? Simply to recognize in himself perpetually all that he sees to be positive, affirmative, cre-

ative, to the perpetual exclusion of all that is negative and uncreative, and to recommend it perpetually to the universal creative spirit. It is more than probable that the Great Spirit is looking for such a man, and that when it finds him it will exalt him to be like the picture which that man makes of himself in his own thought—so long as he makes it along the lines of the great laws that do not change.

Music? Well, the liveliest thinkers on the powers of men are beginning to wake up to these things, and individuals and communities are beginning to practice them; and if any knowledge is dawning upon the world which will give people a boost in whatever way they may wish to rise, it behooves the musical fraternity as a whole to take heed of it and to ponder it individually for the greater glory of music through the greater power of the musician to become what he would make himself to be.

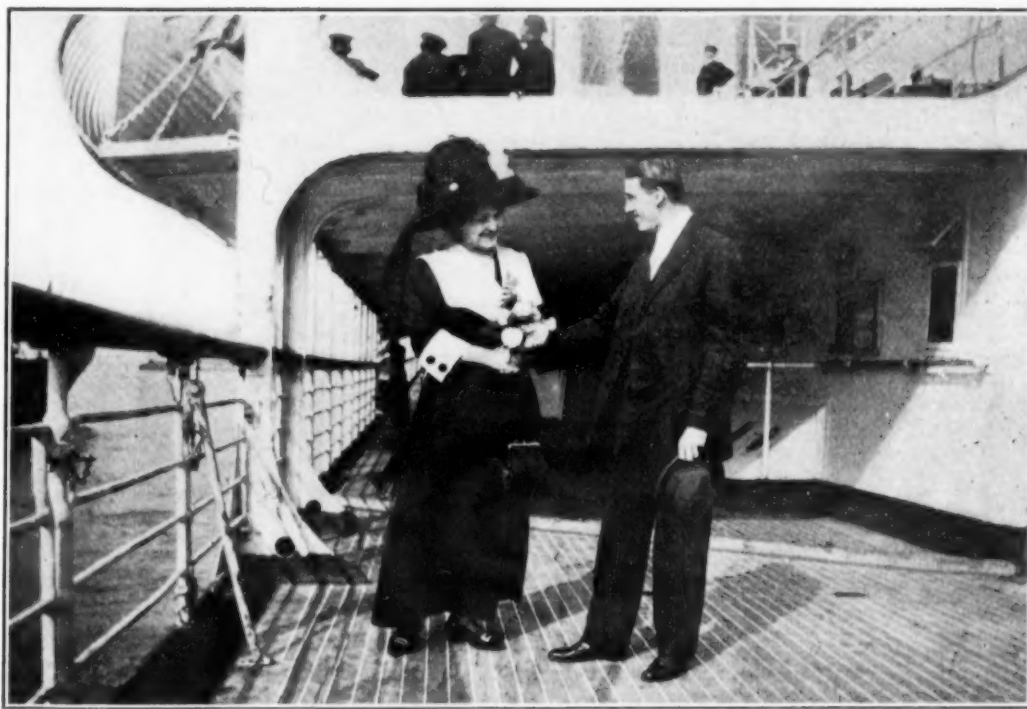
Of course, dear MUSICAL AMERICA, you know my opinion of musicians as a rule. But if they will "get conscious" and lift themselves out of their low ways into higher ones along the lines of the thoughts which I have so roughly outlined to you no Mephistophelian critic will be able to say at the funeral of any one of them what Thomas W. Lawson, the Boston financier, said of a certain millionaire whose funeral he attended recently: "Everybody's" is responsible for it.

A Boston banker was telling how the author of "Frenzied Finance" is always full of quips. The banker said that he attended the funeral of a genuine frenzied financier not long since, and arriving a little late took a seat next to Mr. Lawson.

"How far has the service gone?" he whispered. Mr. Lawson, nodding toward the officiating clergyman, whispered back: "Just opened for the defense."

Your Mephisto.

MME. NORELLI DEPARTS FOR EUROPEAN ENGAGEMENTS



Mme. Jennie Norelli Saying Farewell to Eugene Kuester, Her New York Manager, Aboard the "St. Paul"

JENNIE NORELLI, the prima donna soprano, left last week on the *St. Paul* for England, where she has been booked for a number of important engagements till the first of the year. She will open the Philharmonic season in Belfast on October 14 and is to sing at several festivals in the English provinces besides a number of appearances at Queen's Hall, London. She also has been booked for guest ap-

pearances at Continental opera houses to sing "Traviata," "Lucia," "Rigoletto," etc. Her American season begins with an appearance in Brooklyn January 12, after which she will sing in Providence, Pittsburgh, Cincinnati and several other Western cities before going to the Pacific Coast for a tour of twenty concerts. Mme. Norelli will return to London for the Spring season.

COUDERT BACK IN PARIS

Has Been Singing in Many Summer Concerts in England

PARIS, Sept. 23.—Phillipe Coudert has returned to Paris after an extended visit to Ilston Manor, England, and taken up his class in the Rue Edmond About. Mr. Coudert was supposed to be on vacation during the Summer, but took a prominent part in many concerts that were given at fashionable watering resorts of England. However, he abstained from singing anything very heavy, his most successful pieces being "Ständchen," by Strauss; "Gute nacht," by Rubinstein; "Mélisande in the Wood," by Alma Goetz, and Gootschall's "A Jolly Old Monk Like Me." At Harrowgate Mr. Coudert visited Mme. Florence de Vere Boese-Ogden, a well-known singer, who for years lived in New York, but who has now taken up her abode permanently in Harrowgate.

May Mansfield has returned to Paris after two years' study in Germany and Italy. Miss Mansfield has not only been studying vocal art but has interested her-

self in body technic and *mise-en-scène*, including dancing and posing. Nowadays a singer with an eye to the stage must be very well prepared in all branches of her art to secure recognition, and students are paying a great deal of attention to the making of beautiful gestures and movements.

Eight thousand Americans left Paris to sail for their homes in the States during the last week, many of them singers and teachers who have been studying in Paris all Summer. In spite of the intense heat these workers missed few lessons. Clara Munger, the Boston teacher, was among those coaching in opera arias. Priscilla White and Miss Goodrich, both Boston singers, accompanied Miss Munger. Mrs. Jennie Schultz, of Kansas City, put in her entire time with Mme. Regina de Sales. Dr. Heinrich Bellman, of South Carolina, director of the Greenville School of Music, has been studying piano with Phillip of the Conservatoire and composition and organ with Widor. Mrs. Bellman was also studying repertoire for singing. Clara Fruler, of Berkeley, Cal., has also been in Paris studying singing. L. S. R.

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WHITEHILL BREAKING! STRENUOSITY RECORD

American Baritone Will Have to Hustle to Keep Concert and Operatic Engagements Here and in England

LONDON, Sept. 23.—In all probability Clarence Whitehill, the American baritone, will be compelled to break his own record for strenuousness before the end of the present season. He is filling engagements which will take him all the way from Manchester, England, to the Mississippi Valley.

By the terms of a special contract with Thomas Quinlan, Mr. Whitehill appears with the Quinlan Opera Company during the first month of its provincial tour, singing in the company's Liverpool, Manchester and Newcastle engagements right up to and including the night before he sails on November 1 by the *Kronprinzessin Cecilie*. Mr. Quinlan was anxious to sign Mr. Whitehill for the company's forthcoming tour through Australia, New Zealand and South Africa, which will require two years to complete, but Mr. Whitehill was unable to entertain the offer owing to previous arrangements to appear with the Dippel forces and to fulfill a number of American concert engagements throughout the East, which will be interspersed with his operatic engagements. He will also make a concert tour of the Middle Western States after the conclusion of the operatic season.

With the Quinlan company, as with Dippel, Mr. Whitehill will sing a half-dozen rôles in all. On this side of the water,

however, it is as *Jack Rance* in "The Girl of the Golden West" and *Wotan* in "Die Walküre" that he is most admired. Arriving in New York on November 7 he will begin rehearsals in Philadelphia the following day with the Dippel organization, which begins the season a week later with "Quo Vadis?" In this Mr. Whitehill will sing the rôle of *Petronius*. The rôles of *Wotan* and *Jack Rance* will also fall to him in the Chicago-Philadelphia Company's productions. VALENTINE WALLACE.

Nordica's Record Audience in Keokuk

KEOKUK, IA., Sept. 29.—The largest audience ever known in Keokuk, together with box office receipts which constitute a record for this city, greeted Mme. Lillian Nordica at the opening concert of her Fall tour of the United States and Canada, under the direction of Frederic Shipman. It was Nordica's first appearance here and she was given a most enthusiastic reception. With the exception of the gallery the entire house was sold out at four dollars a seat. J. E. B.

Tenor Nichols in New Studio

John W. Nichols, the tenor, has removed his studio from Carnegie Hall to No. 330 West Fifty-eighth street, New York, and will receive his pupils there this season. Mr. Nichols sang at the first concert of the National Society "Daughters of the Empire State," which was held at the Waldorf-Astoria, New York, on Thursday evening, October 5. Mrs. Nichols, pianist, and Julia Sergeant Chase, soprano, were also heard on this occasion.

RE-ENGAGED AS CHURCH SOLOIST IN NEW YORK



Mae Jennings, Contralto

Mae Jennings, contralto, has been engaged for a second season as soloist at the Church of the Divine Paternity, New York. She will also appear at a number of concerts this Winter given by several of the large German singing societies. Last Spring and Fall Miss Jennings won exceptional success on a recital tour through the West and at a number of the leading music festivals.

Elsie Ray Eddy's Teaching Plans

Elsie Ray Eddy, the soprano and teacher, has returned to New York from a short vacation at Chanango Lake, Norwich, Conn. Her time during the Summer was divided between resting and teaching at the Summer course of the Ziegfeld Institute of Normal Singing at Brookfield Center, Conn. At the close of the course she gave a recital with much success. Miss Eddy

will open her season on October 2 and will be engaged in teaching at her studio in the Metropolitan Opera House Building, and her residence-studio in Brooklyn. She will also teach at the Ziegler Institute and at the Music Settlement in New York City.

MUSICIANS' CLUB DINNER

Passing of Five Hundred Mark in Membership Appropriately Celebrated

Nearly two hundred New York and Brooklyn musicians dined together on Monday evening last at the Café Parisien, New York, to celebrate the passing of the 500 mark in the membership of the new Musicians' Club. The 513th signed application had been received that afternoon.

The dinner was one of the most enthusiastic gatherings of musicians ever assembled in this city. At the business meeting which followed a committee was appointed to secure rooms, at once and to report to another meeting to be called within a fortnight. This committee was composed of Dr. J. Christopher Marks, Louis R. Dressler, Dr. Ion Jackson, Frederick Schleider, Charles T. Ives, Fred. Martin, Paul DuFault, John Fulton, J. M. Priaulx, Harry Wieting, Nicholas DeVore and Tali Esen Morgan.

It was voted to keep the charter membership list open until the permanent organization is effected in two weeks. Steps are to be taken as soon as possible for the incorporating of the club under the laws of the State of New York.

Mary Cheney in New Albany Recital

NEW ALBANY, IND., Oct. 2.—Mary Cheney, widely known through her programs of Welsh songs, "Songs of Three Centuries," etc., was recently heard in recital here, presenting the following program:

"Oh! Had I Jubal's Lyre" (from oratorio, "Joshua"), Handel; "O Sleep! Why Dost Thou Leave Me" (from the opera "Semele"), Handel; "Aus Meinen Grossen Schmerzen," Franz; "Du bist die Ruh," Schubert; "Frühlingsglaube," Schubert; "Volksliedchen," Schumann; "Waldeinsamkeit," Reger; "One Fine Day" (from "Madama Butterfly"), Puccini; Prayer from "Tosca," Puccini; "The Bells," Debussy; "From the Land of the Sky-blue Water," Cadman; "The Moon Drops Low," Spross; "Will o' the Wisp," Spross; "Through a Primrose Dell," Spross; "Love in May," Parker.

Her work was marked by fine interpretative ability and excellent vocal quality. She was compelled to add a number of encores.

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Putnam Griswold

Basso of the Royal Opera of Berlin, Covent Garden and Season 1911-1912 Metropolitan Opera of New York.

Griswold's Interpretation of Wotan Enthuses Berlin Public and Press—

Putnam Griswold as Wotan in "Die Walküre"
August 19, 1911.



Berlin Lokal Anzeiger. Aug. 20, 1911.

Mr. Griswold sang the *Wotan* for the first time and was accorded a fine success. He deserved particular praise, in that, instead of the usual uninteresting figure, he represented him as a scornful god who was convincing in his wrath. Musically, he was, as was to be expected, most sure and excellent, and in the interpretation of the rôle he succeeded in giving every situation its correct expression. The voice itself was delightful with its rich and noble tone-quality.

Die Signale—Berlin. Aug. 23, 1911.

* * * Und man bekam in Herrn Griswold einen neuen *Wotan*. Whoever expected that Mr. Griswold would give the *Wotan* too lyrically was agreeably disappointed. The singer could have perhaps given sharper accents in the great scene with *Fricka*; however, taking his representation of the rôle as a whole, he was most correct and convincing. Vocally Mr. Griswold delighted his audience, with such a wealth of tone as one seldom hears. And, now that Mr. Griswold has reached this height in his artistic career, he is to be taken away to America.

B. Z. zu Mittag. Aug. 20, 1911.

In this respect he resembled Mr. Griswold, who sang *Wotan* for the first time and who was vocally

splendid, with his great, rich and well-trained Basso-Cantante.

New York Staats Zeitung. Aug. 20, 1911.

The American, Putnam Griswold, who, for some years, has been one of the most popular singers of the Berlin Royal Opera, and who is engaged for the Metropolitan Opera, sang for the first time the *Wotan* in "Die Walküre." Griswold showed a rich, voluminous voice, intelligent musicianship and was histrionically effective. The artist won much applause through his accomplishment.

Norddeutsche Allgemeine Zeitung. Aug. 22, 1911.

Mr. Griswold has every qualification for a perfect *Wotan*. The voice rang full and noble, the interpretation was living and intense, and the whole representation of the character was apparently well thought out. The enunciation was also clear.

Düsseldorfer General-Anzeiger. Sept. 3, 1911.

On the same evening Herr Putnam Griswold sang for the first time the *Wotan*. He delighted his audience with his splendid voice and vocal art as well as an exceptionally excellent histrionic interpretation of the rôle.



MME. CAHIER OUT OF VIENNA OPERA

American Sings Her Farewell—
"Bric-a-Brac" Première—
Caruso in Vienna

VIENNA, Sept. 16.—On Thursday evening of last week the American contralto, Mme. Cahier, made her last appearance on the stage of the Hofoper as a regular member of the company in the part of *Amneris* in Verdi's "Aida." This fine artist had been a mainstay of the Hofoper for more than four years and her contract actually ran for three years more. But she made use of her privilege to give a year's notice during the last season in order to devote her art to international work, for which she could not get enough time as a member of any special company. She retains her pretty villa in this city as headquarters and will appear in concerts in Vienna during the Winter. Her repertoire embraces more than thirty operas, the parts in all of which she sings in the original language. How much the Vienna public regrets the loss of this favorite artist was shown at her last appearance, when she was the recipient of countless curtain calls and demonstrative ovations.

Rehearsals are so many at the Hofoper now that they are extended into the afternoon, the number of available rooms being insufficient to accommodate all the various groups during the regular forenoon hours. On the 14th instant the long-spoken-of revival of Donizetti's "Don Pasquale" at last took place. Additional advertisement had been given this revival by the conflict between Fräulein Grete Forst, who was cast for the part of *Norina*, and Director Gregor, which caused a postponement of rehearsals until the settlement of the affair by the acceptance of the singer's resignation and the substitution of Fräulein Francillo-Kaufman, whose canceled engagement was prolonged to enable her to sing *Norina*.

"Don Pasquale" was splendidly staged, but of the principals not more can be said than that they did excellently well drilled work. The hit of the evening was the servants' chorus, which was rendered with great animation and plainly showed a skilled manager's hand. The evening ended with the first production of the new ballet "Nippes" ("Bric-a-Brac"), by Pantasi, the choreography by Hassreiter and the music by Josef Bayer. The scene represents a rococo stage filled with Dresden porcelain figures, the center occupied by a clock with music box and chimes and the allegorical figure of a bronze Apollo. To quote a bit of the textbook: "A never ceasing smile on their lips, these Dresden figures in their remote calm resemble human beings, until at the first onslaught the entire splendor is shattered into a thousand pieces and only a handful of fragments remains. Of a sudden there descends on this porcelain realm a feather duster, the terror



Scene from the Fanciful and Picturesque Ballet, "Nippes" (Bric-a-Brac), Which Has Just Had Its Première at the Vienna Hofoper

of the "Nippes," many of whom have found death at the touch of this feathery spook. An army of sprites slip out of this apparition, descend on the porcelain figures and seek to rouse them to life. But all seems love's labor lost. Or are they only made so rigid by the dust that has so long covered them? The feathery caresses at last take effect. The porcelain is roused to life, the bronze Apollo is drawn into mysterious love affairs by the dainty figures; he flirts desperately with a charming marquise whose husband challenges him to a duel and is literally hewn into pieces by the metal god. The dances are graceful and beautifully arranged, the pretty waltzes in Bayer's wonted pleasing style. The figures are all copied from actual bric-a-brac in possession of noted collectors, some of

them from old French Sèvres, and the clock in the first scene is from a model of old English workmanship.

Caruso has just arrived in Vienna and will sing here three times at unprecedented prices. Arrangements with Leo Slezak are not perfected, that singer holding out for 4000 crowns an evening, a sum in no proportion to the receipts of the opera house which, when sold out, returns in all 8500 crowns. He has been offered 2000 crowns—hitherto he has received 1600—and a life-long contract.

The Volksoper opened yesterday with a performance of the "Flying Dutchman" under the newly engaged musical conductor, Paul Ottenheimer. Conductor Hans Heidenreich, late of the Metropolitan Opera in New York, is likewise a new

acquisition. The company is busy rehearsing the first novelty of the season, Adam's romantic opera, "If I were King," the première of which is set for October 3. Director Simons has accepted the new three-act opera, "Liberia," libretto by Illica, music by Umberto Giordano.

Felix Weingartner has completed a new violin concerto which Fritz Kreisler is to be the first to play. At present he is engaged on a one-act dramatic work entitled "Abel and Cain," the text of which is likewise by the composer and has nothing to do with any work bearing a similar name. Weingartner will return to Vienna shortly and will make this city his dwelling place for some time to come. In early November he will give a concert at which Lucille Marcel will assist. ADDIE FUNK.

GATTI'S HARD WORK

Has Been Toiling Like a Slave All Summer, Says Mr. Guard

"I have nothing to say for myself except what you can see, and that is that I am back at my desk," said William Guard, the press representative of the Metropolitan Opera Company, to a MUSICAL AMERICA representative shortly after his return from Europe. "But there is some one else I wish to speak about, and that is Mr. Gatti. Mr. Gatti has worked all Summer like a slave for the Metropolitan and if the Metropolitan belonged to him he could not have been any more active. I know what the Summer work of an opera director means, and I have been associated with Mr. Hammerstein long enough to know what strenuous work he did during the Summer, but he cannot compare with Mr. Gatti as far as work is concerned.

"And incidentally let me tell you that Gatti and Toscanini represent the greatest combination which an opera house ever had. All this talk about Toscanini's going to South America during the Summer

is ridiculous, because if Mr. Toscanini really wanted to go, he would not have spent the Summer in Europe, and would not have conducted the Paris season of the Metropolitan and the Rome season this year if it had really been his desire to go to Buenos Ayres. Let us hope that they will both be at the Metropolitan for many years to come."

The Enemy of Sunday Concerts

Christianity as it is now constituted has no place for pure joy or harmless amusement, according to the logic of Mr. William Thomas, who will "enter his protests to frustrate all attempts to create laws favoring Sunday concerts." This man, declares a correspondent of the Philadelphia Press, can not be a lover of music. It is impossible. Here is a man who places music in the category of the most detestable crimes—a crime for which the nation will be sucked into the mud pits of destruction. To allow a Sunday concert within the borders of this great and glorious country is to tempt the vengeance of God. At one time we are taught to be-

lieve that music gives pleasure even to the Almighty, and then again that he will eternally destroy all who desecrate the Sabbath with music. Of course, church concerts are very, very different—they are consecrated to the service of God. Therefore, anything that is wicked when done out of church becomes righteous when done within church. Yes, by the immortal shades of Mozart and Liszt, the Sabbath must never be profaned with music as long as Mr. Thomas has a voice to lift in grandiloquent accents of protest.

Florence Hinkle Opens Her Season

Florence Hinkle, the American soprano, opened her season last week at the Worcester, Mass., Festival, where she sang the soprano part in the Beethoven Mass on Thursday. She will include in her appearances this year a performance with the New York Oratorio Society in December at its annual "Messiah" performance, Toledo, O., Buffalo, N. Y., and with the Handel and Haydn Society of Boston and other leading organizations.

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FROM "MUSICAL AMERICA" READERS

Albert Mildenberg and the Metropolitan Opera Competition.

To the Editor of MUSICAL AMERICA:

So much has been said and written by other people concerning the disappearance of my opera scores, while in the custody of the Metropolitan Opera Company that I feel justified in making a short statement. This is the first and only statement that I have personally made. It is a disagreeable circumstance and one that is regrettable to all parties concerned.

The facts are these—that along with other contestants several months ago I submitted to the Metropolitan Opera Company of New York an orchestral score, a piano vocal score in English, a typewritten libretto in English, a piano vocal score in French, an Italian libretto, prompt books in English, French and Italian, scenic and costume directions in the three languages, and other materials, all of which I have receipts for, signed by Mr. Brown, their business controller; Mr. Henkel, his assistant, and also by the Metropolitan Opera Company itself, showing in detail just what I had sent in for examination.

To write six hundred pages of musical manuscript; to orchestrate more than 400 pages of manuscript; to translate and type German, French and Italian librettos; to compare prompt books, scene and costume instructions in the three languages, all of which was necessary in entering the contest, took me more than a day, I assure you. They have returned me but a very few pages of the above and these pages were not even examined by their jury. Mr. Chadwick, one of their jury, has personally written me to this effect, that he did not see all of this opera and that he made a memorandum to that effect. Now let us be fair. I did not ask the Metropolitan Opera Company for any money consideration. One of the members of their board of directors sent for me and in his office offered me a sum of money asking me to refrain from any suit against the Metropolitan Opera Company and to sign a paper releasing the Metropolitan Opera Company, their directors and their opera jury from any responsibility resulting from their loss of my opera. I refused to comply with this director's request. This director had sent for me. I had not asked the Metropolitan Opera Company for any money. I merely asked them for a letter setting forth the fact that, according to their own statements, my opera was stolen from them before it reached their jury and hence was not examined, and consequently could not be counted as a defeated work. They have ignored this request, but I am determined to have that explanation made public at least, and if I am to be blamed and abused for this then the spirit of American fair play is a thing of the past.

The directors of the Metropolitan Opera Company are an association of men to whom the New York community has always looked up as men of business integrity and fair dealings. I cannot believe that they have any knowledge of these facts, nor of the injustice that has been offered me by their representatives, and I wish to state also that the only reply I have from the Metropolitan Opera Company was a short, curt note saying, "We have referred your letter to our attorney." My letter to them was simply one inquiring as to the whereabouts of my opera score, etc., without even so much as a line of explanation. I did not seek a legal controversy. They have forced that upon me.

The director who invited me later to his office and asked me to accept his check in return for my releasing the Metropolitan Opera Company from all liability in this matter, perhaps did not intend to add insult to injury, but as he had sent for me and promised that he would get for me from the Metropolitan a letter acknowledging

that my opera had never reached their entire jury and was hence not a defeated work, I cannot see why he forgot the main issue, which was to set me right with the public.

I am a good loser and up to the present time have not questioned the contest, though I think, if I so wished, I could do so. They surely could not award a prize without examining all the manuscripts. However, I have not entered upon that phase of the question, but nevertheless I do not see how I can be expected silently to submit to the injustice offered me by the Metropolitan Opera Company. To write my work will be a matter of more than fourteen months' close application and would make impossible my conducting my regular work. There is another side to this. Why was the thief who stole and destroyed my opera never prosecuted? Why was I not allowed to examine the remnant of the score that was forwarded to the jury, especially as I had made a request to be allowed to do so? And why was my mutilated score allowed to proceed in its incomplete condition to the jury?

Let me close by saying that I have received letters from several of the other contestants in that affair who express themselves willing to enter into this question from the standpoint of the validity of the contest. I have thanked these gentlemen, but have not accepted their suggestion along this line, for the reason that, so far as the contest itself is concerned, I have nothing to say up to the present. All I desire is the return of my property or to know where it is so that I can get it myself, and I have also demanded the acknowledgment that my work was not examined by their jury. I don't think it is going to be a difficult task for any fair-minded judge and jury to grant me at least this.

ALBERT MILDENBERG.

New York, Sept. 30, 1911.

An "Editorial Masterpiece"

To the Editor of MUSICAL AMERICA:

In my humble opinion you have achieved another editorial masterpiece in the leader "Vocation or Avocation" under date of September 16, which in its trenchant style and illuminating thoughts is a worthy companion-piece to the one entitled "To a Young Girl Out West" of some years ago. This article should be read by parents and friends of many young people, as well as by the musical aspirants themselves.

I shall try to have our Sunday newspaper reproduce it, and although you might not be willing to repeat the experience of years ago, still I would be glad to help distribute this remarkable lesson far and wide.

Utterances such as these not only serve to clothe a magazine with the garb of purpose and sincerity, but are a means of soul-refreshment to thousands who need such thoughts along their weary way.

Sincerely,

WILLARD PATTEN.

No. 804 Nicolett Ave.

Minneapolis, Minn., Sept. 27, 1911.

A Correction for Mme. Blye

To the Editor of MUSICAL AMERICA:

Will you kindly correct a mistake which occurred in an article published about me in your issue of September 23? In this article it was stated that MacDowell wrote to me in "appreciation of my devotion to the MacDowell music." It should have been Mrs. MacDowell. It is from her that I have received many kind letters about my playing of the MacDowell Sonatas and I am very proud indeed to number this wonderful woman among my friends.

Thanking you in advance for your courtesy in correcting this error, I am, very sincerely yours,

BIRDICE BLYE.

Chicago, September 25, 1911.

first musical event of the season, to take place at Infantry Hall Friday evening, October 20, will be the appearance of Mary Garden and her concert company. This will be Miss Garden's first appearance in Rhode Island.

G. F. H.

In Munich a committee, headed by Richard Strauss, Intendant von Speidel and Mayor Borchst, has been formed to make preparations for a fitting Wagner Centenary Celebration in 1913.

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ECHOES OF MUSIC ABROAD

Early Opening of Season Brings Carreño, Bauer and Bachaus to London—Mottl's Ashes Unholy to Vienna—Leoncavallo and Tabloid "Pagliacci" Crowd London Hippodrome—The Sad Tale of a Waltz on a Collar and an Unimaginative Laundress—Saint-Saëns to the Defense of Liszt's Rhapsodies

THE London music year has a sharper mid-Winter line of demarcation, separating what has been from what is to come, than has the New York season; wherefore the Autumn season begins earlier in the metropolis on the Thames. Fritz Kreisler, with Harold Bauer's support, gave the official "kick off" a fortnight ago, and when these artists were joined by Pablo Casals this week in the first of two trio concerts they were just a day ahead of Teresa Carreño, who made her reappearance after an interval of two years at Queen's Hall on Wednesday.

In arranging her program the Venezuelan pianist paid a compliment to her public. Beginning with the Chopin Sonata in B minor, op. 58, she followed this with the Schumann Fantasy and MacDowell's "Keltic" Sonata, with three Liszt numbers—a "Sonetto del Petrarca," the "Will-o'-the-Wisps" Etude and the Polonaise in E major—to complete the list.

On Saturday of this week Wilhelm Bachaus gives his first recital—the twenty-fifth he will have given in London—at which he will play Volkmann's Variations on a Theme by Handel after a solid Bach-Beethoven-Brahms beginning. Afterward there is a Chopin group, including the Polonaise in F sharp minor and the Ballade in F minor, one of Liszt's "Love-Dreams" and the "Campanella."

AFTER his valiant attempt to prove that the "Bayreuth bark" is non-existent, excepting for purposes of catchy alliteration, Rutland Boughton, the English composer and critic, proceeds to refute another reproach that has been made concerning the Wagner festivals at headquarters.

In a recent number of *The New Age* a writer named Huntley Carter called the whole thing a beer festival. It would seem unnecessary at this date to call attention to the fact that the German takes beer with everything, as do many people of other nationalities when they are in Germany. Mr. Boughton takes occasion in the *Musical Standard* to insist, however, that it is absolutely wrong to suppose that more beer is drunk at Bayreuth than in Berlin or Munich under similar conditions. Another complaint made by Mr. Carter is, he admits, unfortunately well founded.

"The restaurants are guilty of proceedings which one can only call swindling. One form of 'doing the foreigner' is to have two menus, one in German characters for habitual customers, another in Latin letters at nearly double the price; and when by chance one gets hold of the cheaper card one is hurriedly informed that it is 'an old one.' Twice that trick was played upon us. The second time we protested and walked out. But protests are poor things when the stomach is asking questions. That this sort of thing should be associated with the noble art of Wagner is enough to make Mr. Carter angry."

How many of the thousands upon thousands who visit Bayreuth know that there is a students' aid fund in connection with the festival? Practically no publicity has been given to this feature and many will learn of it only through Mr. Boughton's reference to it:

"In one sense—a very noble one—some of the seats do not represent cash. Early in the history of the festival plays a stipendiary fund was instituted, to enable poorer students to attend the performances. Not only are tickets given, but a grant is made sufficient to cover traveling and living expenses. That this should be at work is, perhaps, the finest feature of the business management. That it should receive so little recognition is, perhaps, part of the general scheme to belittle the greatest art work of modern times."

Finally, in concluding his defense of the Bayreuthian ideals of singing, acting and staging as they are now interpreted by the powers that be, the English composer reminds his readers that he does not pronounce Wagner's art to be above criticism, for "critics could pick holes in the sky if they could only reach it." But, he reflects, "when we call to mind that it is equally



Alessandro Bonci and Mrs. Bonci in a Buenos Ayres Park

AMERICAN admirers of Alessandro Bonci, the Italian tenor, who has sung in this country at the Manhattan, the Metropolitan and in concert, and who returns shortly for his second concert tour, will be surprised to see him without his moustache. The exigencies of the rôle of *Paolino* compelled the tenor to sacrifice this adornment.

easy to pick holes in the critics, we may safely subside with a smile; remembering they are to be pitied as born destroyers and death dealers, whereas Wagner's art stands, the finest achievement of the past century, to-day more living and true than ever it was."

CAMILLE SAINT-SAËNS has recently "broken a lance," as the Germans put it, for Liszt's Hungarian Rhapsodies and thereby undertaken to put to rout the maligners of these sadly overworked specimens of the pianistic skill of this year's great centenarian.

"It is absolutely preposterous to keep on repeating over and over again that they are only brilliant virtuoso pieces," declares the worthy *doyen* of French composers. "As a matter of fact they are a reconstruction, yes, one could almost say a civilizing of an entire national music which is of the greatest artistic interest. What the composer had in mind when he wrote them was not formidable heaps of technical difficulties, which never existed for him anyway, but tonal effects to which the peculiar orchestras of the gypsies inspired him. In none of his pianoforte pieces is virtuosity the end. It is only the means thereto. The player who does not conceive them from this standpoint misunderstands them fundamentally and gives a completely distorted idea of them."

EXPERIMENTS with opera in tabloid form have not hitherto justified themselves as far as London is concerned, and London has given them the fairest of trials within the past year or so. But Ruggiero Leoncavallo and his vest-pocket "Pagliacci" have just demonstrated at the London Hippodrome that grand opera in homeopathic doses may be an effectual stimulant for a music-hall audience when grand opera resolves itself into lurid musical melodrama.

Londoners have had numerous opportunities to become familiar with the little musical tragedy of elemental passions in traveling mountebanks since Augustus Harris introduced it at Covent Garden in May, 1893, with none other than Nellie Melba as the faithless *Nedda*, the tenor de Lucia as *Canio* and our old friend Mario Ancona as *Tonio*. Covent Garden audiences have heard many *Neddas* and *Tonios* and the most famous of *Canios*, but no Covent Garden audience has exceeded in

carrying on an intrigue with another member of the troupe.

When the time came for the tyrant to receive his deserts the wife drew a revolver and, firing at her husband, wounded him mortally. As the attendants rushed from the wings to the assistance of her victim, the murderess turned her weapon upon herself and shot herself through the temple. The people in the audience at first supposed that it was merely very realistic acting until the sight of the blood undeceived them, when they left the theater in confusion as the curtain descended.

VIENNA has refused to receive Felix Mottl's ashes and by so doing aroused the indignation of the Germans, who are nothing if not loyal to a favorite, living or dead. The *Berlin Tageblatt* scolds the Austrian capital roundly for its lack of respect to the memory of the late musical director of the Munich Court Theaters. Vienna's excuse is that Mottl married again after his divorce from his first wife, contrary to the canons of Austria's State religion.

WHAT a bore it must be to be so fascinating that it is necessary in sheer self-defense to make public proclamation of the fact that one is not "eligible"! And how revolting to the shrinking, sensitive soul of a musician, to whom, of all men, notoriety in any form is essentially repugnant! Hence, sympathy and not censure should be the portion of the Baden-Baden bandmaster who has been so bombarded by susceptible women of various ages, both certain and uncertain, that he has felt impelled to publish this announcement:

"Inasmuch as I have no intention of either falling in love or marrying, I beg those estimable ladies who have been in the habit of honoring me with anonymous surprises that they will be kind enough to spare me these in the future."

WAGNER'S "Memoirs" have precipitated a flood of ink and protestation in Germany. A daughter of Theodore Uhlig has now lifted an indignant voice against a passage in the "Memoirs," in which the Bayreuth master comments on the marked resemblance Uhlig bore to King Friedrich August of Saxony, and mentions a rumor that Uhlig was the latter's natural son. Fräulein Uhlig recalls the friendship that existed between her father and Wagner and goes so far in her denunciation of the book as to declare, in spite of the great admiration she has for Richard Wagner, that "his 'Memoirs' are nothing but a tissue of slander."

EDWARD ELGAR will shortly begin his new duties as conductor-in-chief of the London Symphony Orchestra, whose first concert takes place on October 23. He is to conduct six of the concerts, Arthur Nikisch four, and Wassily Safonoff, Fritz Steinbach and Mengelberg of Amsterdam one each. At the initial concert Fritz Kreisler will be the soloist in Elgar's Violin Concerto, while Brahms's Third Symphony, Liszt's "Die Ideale" and the "Meistersinger" prelude complete the program. Paderewski is to be soloist at the last concert but one, and his symphony will then be given another London hearing.

MANY years ago "The Lost Chord" won for Arthur Sullivan much money and the eternal gratitude of Clara-Buttesque contraltos. The fate of a "Lost Waltz" may inspire another composer with similar results one of these days. The *Musical News* tells the story as it is now going the rounds:

In the first place it concerns Franz Lehar. He, however, was not seated at the organ, but was one day walking in the woods when a waltz melody suddenly occurred to him. It was too good to be lost, or even entrusted to his memory. So, as he had no paper on him, he took off his collar and, sitting down, promptly wrote the waltz down without more ado. Having done this, the collar was no longer wearable, if only for the reason that the inspiration emanating from the brain must not run

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

any risk of being transferred to the outside of the neck. So Lehar turned up his coat collar, and with the linen manuscript in his pocket started for home. Here he played over the composition, with which he was delighted.

"Alas, on how small a thread depends the existence of even the best of waltzes! Lehar was summoned to see some friends. Without a second thought he put on a clean collar and left the other on his writing table. While he was gone the laundress came. To her—good, honest Philistine soul—a soiled collar on a writing table was just a soiled collar and nothing more, and so into the washing basket it went with the other things. The distracted composer on his return succeeded in tracking it to the laundry, but alas and alack too late, for the collar was not now to be distinguished from its fellows. In spotless purity it was guiltless of a single note of the ravishing waltz, while, worst of all, the composer's memory was an equal blank! Thus was a masterpiece lost to the world, all because of a matter-of-fact laundress."

CHURCH organs in Germany, especially in Thuringia, suffered from the excessive heat of the past Summer. More particularly the instruments in small churches, which are often defectively constructed, were affected, as in the cathedrals and other larger churches the thickness of the walls sufficed to protect them. The mechanism of many organs has deteriorated to the extent of making them unfit for use, and costly repairs will be necessary. In several places the organs were completely ruined when churches were struck by lightning during the storms, which were of unusual frequency and violence this Summer.

IN view of the enigmatic disappearance of Leonardo da Vinci's lady of the enigmatic smile, "La Gioconda," it is interesting to recall that there was another Leonardo Vinci, who was a popular Neapolitan composer and a contemporary of Porpora and Pergolesi. As a matter of fact, however, the great Leonardo himself was a musician of abilities out of the ordinary of his day. He died in 1519, while the Neapolitan composer of his name belonged

Liszt's Present Popularity

[Henry T. Finck in the *Scrap Book*.]

One day, after a Paderewski recital in Carnegie Hall, I heard a man ask the famous Polish pianist not to play a Liszt rhapsody at his next appearance. A sarcastic smile flitted across Paderewski's face, and at his next recital he played two of these rhapsodies!

Like him, all the other great pianists of the present day—among them Josef Hofmann, D'Albert, Rosenthal, Joseffy, Fannie Bloomfield Zeisler, Augusta Cottlow, Busoni and Pachmann—adore Liszt. So did and do the great conductors—Theodore Thomas, Anton Seidl, Hans Richter, Nikisch, Safonoff, Schuch, Henry Wood, Pohlig, Stock, Richard Strauss, and Weingartner. Accurate figures gathered in Germany a few years ago showed that Liszt's orchestral works are performed more frequently than those of Brahms—who is now in the zenith of his popularity—and come next to the two immortal leaders, Beethoven and Wagner. At piano recitals Chopin alone is ahead of him.

Charlotte Maconda's Concert Tour

Charlotte Maconda, the coloratura soprano, will make an extended concert tour this season under the management of R. E. Johnston. On November 18 she will make two appearances at the new Symphony Auditorium at Newark, N. J., and on November 26 and December 17 she will sing at the New York Hippodrome's Sunday night concerts. Other dates closed for Mme. Maconda are Boston, Hartford, Plainfield, N. J., and New Brunswick, N. J.

A concert of sacred music was given at the Hotel Majestic in Rome, Italy, on August 21, by a quartet from the Sistine Chapel consisting of Profs. Gabrielli, Parasassi, Gentili and Vitti. Henry L. Gideon was at the piano. The program was made up of the Gregorian Chant and works of Palestrina, Perosi, Kanzler, Capocci and Verdi.

to the early eighteenth century, his death occurring in 1742.

SCRIABINE has completed his "Prometheus—Le Poème du Feu," which is listed as a work for orchestra, piano-forte, mixed chorus and clavier à lumière. The London *Star*, confessing ignorance as to what a clavier à lumière may be, observes that it "sounds like a machine for producing lights of various colors to suit the music" and recalls that some years ago, in an article on the concerts of the future, Granville Bantock foreshadowed some such device and also a scent fountain which should produce various odors to harmonize with the music, the last idea being but "an adaptation of J. K. Huysman's fancy of a 'rainbow of perfumes' or a 'chromatic scale of odors.'"

THE library of music that King George has lent to the British Museum will not be on view, according to the London Post until the extension of the Museum is completed, which may not be until 1913. The loan collection consists of between five and six thousand volumes and the authorities have at present no room in which they could be displayed. As yet no attempt has been made to compile an official description. The collection is a most interesting one, comprising original manuscripts of Handel, Mozart, Wagner and many other composers as well as presentation pieces to various British monarchs.

IRELAND'S woman composer of operas, Adela Maddison, whose "Der Talisman" was produced at the Leipzig Municipal Opera last November, is now at work in Berlin on a new light opera, which she hopes to complete before the Spring. The composer herself has prepared the libretto, which is taken from one of Maurice Hewlett's best-known novels, and has written it in both German and English. The epoch is Early Italian.

LONDONERS are commending Oscar Hammerstein for adopting as far as possible an "all-British" policy at his new opera house in Kingsway. The building is of Portland stone; while the architect, orchestra, workmen, scene-shifters, costume and property maker, chorus and ballet, all are British.

Toscanini and German Opera

[From the *New York Telegraph*.]

Once again the self-love of New York has been indulged. This time it is Munich that has been compelled to accept one of our verdicts, to bow to us, and to attempt to win away from us one of the recognized operatic favorites. On the death of Herr Felix Mottl the authorities of the celebrated Wagnerian opera house that is localized in Munich extended to Signor Toscanini that which in theological circles is denominated as a call. Readers of this journal will remember the controversy that took place when M. Toscanini first undertook to conduct a German—that is to say, a Wagnerian—opera. It was said by the interested and the shallow that it was impossible for an Italian to understand a Wagnerian score on the fantastic principle, we suppose, that it would be impossible for a Neapolitan to get drunk on several bottles of potent Rhine wine. A certain portion of the press combatted this shallow piece of demagoguery with considerable vigor. That element has lived to see its judgment vindicated out of the mouths of the Germans themselves. M. Toscanini's enemies have become his footstool.

Mme. Rider-Kelsey in the Middle West

Two concerts have just been added to the tour of the Middle West which Mme. Rider-Kelsey is to make during the last part of November and the first part of December. They are Indianapolis, November 24, with the Indianapolis Männerchor, and Battle Creek, Mich., November 28, with the Battle Creek Symphony Orchestra. Mme. Rider-Kelsey has just returned from a three-months' vacation in northern Virginia, which was spent in complete rest and relaxation. Rest and relaxation to Mme. Rider-Kelsey spell horseback riding and swimming and these she has indulged in to her heart's content. She has, therefore, returned to her season's work refreshed and ready for her conquest of the far West, which began last week.



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BONCI'S REPERTOIRE FOR ROME

Tenor Will Sing at Costanzi in "Mefistofele," "Favorita" and "Barbiere"—Mancinelli Takes Conductorship Despite Dispute

ROME, Sept. 18.—In connection with the congress of the Federazione Orchestrale, now in session here, the local journal, *Musica*, adopting an ultra-patriotic tone, has called upon the members to defeat the directors of the Costanzi Theater if they attempt, as it is reported they will, to form an Italian-American orchestra to perform there for three years. The same journal likewise sounds an alarm against the proposed "trust" to take over all the theaters of northern Italy.

After a copious exchange of letters between Maestro Luigi Mancinelli and the authorities of the festival committee of the Exposition, backed by the new directors of the Costanzi, the Maestro has agreed to assume the conductorship of the orchestra of that theater during the Fall. The letters have been published by Signor Mancinelli in a newspaper, and they show that he was not thoroughly satisfied with the program prepared. Signor Mancinelli states in one letter that, although Messrs. Sonzogno and Zanini, who are to manage the Costanzi, have decided to include Rossini's "Conte Ory" in the program, instead of another opera which he preferred, he will waive his objection.

The latest plans relative to the Costanzi season, which opens on October 5, are that Mancinelli is to conduct "Aida," "Mefistofele," "Favorita," "Conte Ory" and the

"Barbiere." Another maestro, Egisto Tan-go, recently of the Metropolitan Opera, will conduct "Rigoletto" and two other operas, the "Secret of Suzanne" and the "Rosenkavalier." Tenor Scampini, basso De Angelis, soprano Signorina Darclée, mezzo-soprano Luisa Garibaldi, and baritone Stracciari have signed and are cast for "Aida." Alessandro Bonci will sing in "Mefistofele" with de Angelis and Emma Carelli, and in the "Favorita" with Luisa Garibaldi and Stracciari. Bonci will also appear in the "Barbiere" with baritone Titta Ruffo, La Barrientos and De Angelis. La Carelli and La Ferrari are in the "Secret of Suzanne."

It is almost needless to say that the opening of the Costanzi is awaited with the utmost interest by Romans and by Exposition visitors. The Rome correspondent of the *Rivista Teatrale* of Milan reflects this eagerness in referring to the program of the Costanzi. He says:

"Meanwhile, it is sure that the *bel canto* of Italy will again be worthily represented among us by one of its most illustrious representatives, Alessandro Bonci. He in "Conte Ory" or "Elisir d'amore," or representing once again on the Roman stage the figure, not altogether unsympathetic, at least musically, of the mad, fast-living Duke of Mantua, lover of *Rigoletto's* daughter, will gain again the glorious laurels which only recently were won by him in his Roman triumphs in 'Sonnambula' and 'Don Pasquale.' And let us hope that the conductor of the orchestra will not prevent the Roman public from enjoying encores,

one, two, three, of the 'Donna è mobile,' a page of music which, sung by Bonci, is the highest, the most wonderful and the most worthy exposition of the fantastic geniality of Giuseppe Verdi. [Note that this last bit is a hit at Toscanini, who refused encores for Bonci in June.]

"In the program is the 'Pagliacci.' Frankly it could be dispensed with, even if the *Tonino* be Titta Ruffo. Better if this distinguished baritone were selected to sing in some of his other parts, such as that in the 'Colombo' of Alberto Franchetti, in which he triumphed at the Scala of Milan."

This rather long quotation will serve to show how eagerly the lyric season in Rome is looked forward to. It will undoubtedly be brilliant, but it will be far short of what you can do in New York at the Metropolitan. However, we shall have some of the best artists that Italy can produce, and that will atone for any shortcomings in orchestra, scenery or stage effects.

The news of the trouble between Composer Leoncavallo and Publisher Sonzogno over the reduced version of the "Pagliacci" presented in a London music hall is old news now, but it is still causing comment in Rome. The fact that the composer received only 15,000 lire from the publisher for the opera, made people wonder. Also sensational were the other statements attributed to the maestro in the newspapers; for instance, to the effect that abbreviated versions of the "Pagliacci" had existed before; that Mrs. Brown Potter had a version for acting only, and without music; that Sonzogno never protested against these versions, and that, while others besides Sonzogno were making heaps of money out of the opera in England and Italy, he, the composer, had to be satisfied with that same trifling sum of 15,000 lire.

Anyhow, Signor Leoncavallo is now making up for the original shortage of pay.

Eugenia Burzio, who was *Minnie* when the "Fanciulla" was presented with Bassi and Amato, at the Costanzi in June, is now delighting the Summer visitors at Ostende in Belgium. She sang at the Kursaal there in selections from "Tosca," "Gioconda" and "Cavalleria Rusticana."

Signor Caruso has been enjoying himself in Rome. He visited the Exposition and was seen one evening listening attentively to the light opera artists of the Mauro company who are engaged at the Apollo. Little has been heard in Rome about Caruso's narrow escape from an accident while going in his motor car from Rome to Naples. He came into collision with another car, but the fact was reported only in English newspapers.

Naples has been celebrating the centenary of Donizetti in a small way. Between the 5th and 14th of September three of his operas were staged at the Teatro Mercadante. These were "Poliuto," "Lucia di Lammermoor" and "Lucrezia Borgia." The singers included tenor Cosentino, the soprano Maria Rossini and baritone Viggiani.

At Viterbo an American singer, Claudia Cunningham, scored a great triumph recently in "La Sonnambula." She was applauded with the greatest enthusiasm. The

opera was produced under the direction of Signor Cotogni, the veteran baritone, who is a professor in the Royal Academy of St. Cecilia in Rome. WALTER LONERGAN.

BROOKLYN INSTITUTE PLANS

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The 1911-1912 prospects of the Brooklyn Institute of Arts and Sciences, consisting of 240 pages, contains a preliminary announcement of the lectures, exhibitions, concerts, courses of instruction and other educational work which will be conducted by the Institute and its departments during the year. The season of active work began on Monday, September 25, and closes on Saturday, June 8, 1912.

Among the great artists to be heard at the Institute this season are Mme. Schumann-Heink, Louise Homer, Josef Hofmann, David Bispham, Alessandro Bonci, Leo Slezak, Kathleen Parlow, Bessie Bell Collier, Florence Austin, Jan Kubelik and Katharine Goodson.

The Boston Symphony Orchestra, Max Fielder, conductor, will give five Friday evening concerts; the New York Symphony Orchestra, Walter Damrosch, conductor, five Saturday matinee concerts; the Theodore Thomas Orchestra, Frederick Stock, conductor, one evening concert; the Kneisel Quartet, five Thursday evening concerts; the Philharmonic Trio, six Saturday evening concerts, and choral concerts are expected by the Mendelssohn Choir of Toronto, and the Arion Singing Society of Brooklyn.

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MONEY AND MUSIC NOT WELL MATED

Divorce Them If You'd Make for Artistic Progress, Urges William Shakespeare, English Vocal Teacher—What We Need Is Musical Institutions With Commercial Element Removed.

LOS ANGELES, Sept. 25.—The modern duplicate, in nomenclature, of the Bard of Avon has arrived in Los Angeles for several months' stay. In other words, William Shakespeare, the English singing master, will enjoy the beneficent climate of Southern California, drawn here by memories of his first visit several years ago.

Mr. Shakespeare says the element of progress that America lacks most notably is musical institutions that are devoted to art for the sake of art—not mere commercially musical institutions. Of course Mr. Shakespeare has no reference to his own high fees in this.

"America has been too busy to study art for art's sake. You must more and more eliminate the commercial element. While you are not alone in this it is recognized that the greatest progress is made when personal display and personal aggrandizement are forgotten. Take the greatest composers; they wrote to assist in the creation of an art. The disposal of their publications to publishers was a secondary consideration. And the same with the musical institutions that are giving the most benefit to musical progress. They must be endowed by wealthy individuals or by the State. Then they can be free from any personal bias or financial trammels.

"Take the Royal College of Music in London or the National Conservatory in Paris or that in St. Petersburg, for instance. Notice their effect on the art of their respective countries. When are you Americans going to take this broad stand for the art advancement of your country?

"Why are there no great composers in America? Well, I might ask you why there are no great composers in England and few anywhere else. This does not seem

to be an era of great productiveness, or, rather, an era productive of greatness. There are, perhaps, more second and third rate composers in the world now than ever before. Every good sized city has in it composers who can turn out beautiful music, good music; but not great music. In other words, knowledge of music and its composition is more general than ever before, more diffused; but it is not so concentrated in the individual.

"It may be that general conditions have much to do with this. Our interests are larger than in former days. In the evening we know what happened in the morning in Russia, China, Australia; we are surrounded with things that distract our attention; concerts galore, operas, lectures, politics, automobiles, aeroplanes—how can a man concentrate his attention on an art unless he gets away from all this? The greatest art work has been done in narrow circles; in the nature of the case it had to be so.

"And the living requirements of the day are so much greater than in the past. Bach could live on \$300 a year or less. Your modern organist in a good city must have about \$3,000. Schubert sold his songs for twenty cents apiece; your modern composer of popular songs expects \$100 to \$500.

"And what about opera in London? Well, don't you know, we are expecting your Mr. Hammerstein to do big things there. Certainly we need waking up. I think Hammerstein knows a good voice when he hears it, and just before I left London, a few days ago, I sent him one of my pupils. I told him that Hammerstein, after hearing him, would ask him to sing again and sing louder and that he was to say, "Oh, certainly," and to sing again, but not to sing any louder. Good singing isn't nec-

essarily loud singing. Your opera singer generally ruins his voice in time by overstraining it.

"I believe there is a great future in art for this broad West of yours. The people are awake—too busy, perhaps, but appreciative. I remember that Richard Mansfield once told me he never knew what amount of appreciation to expect in New York. The public there was too fickle, too capricious. But, he said, from Chicago West, he was sure that his best art would not fail of appreciation and the same was true of music. And here on the Pacific coast I find the most lovely people, the widest tolerance, and the truest spirit of camaraderie among the musicians. Perhaps that is what drew me six thousand miles to spend a few months, who knows?" W. F. GATES.

New Conservatory in Wisconsin

FOND DU LAC, WIS., Oct. 2.—A new conservatory has been opened in Fond du Lac by Mrs. Maude Fitzgerald, whose home has been remodeled and enlarged for the purpose. It will be known as the Fitzgerald Conservatory. Last year Mrs. Fitzgerald, as teacher of piano, had an enrollment of about two hundred pupils from the whole State. This year she has added to her school several assistants; three in the piano department and voice and violin teachers. The services of the Chicago violin instructor, Joseph Ohlheiser, and Bernhard Bronson, singer, of Milwaukee have been secured. The board of examiners consists of W. S. Mathews and Dr. Louis Falk, of the Chicago Musical College, and Glenn Dillard Gunn, music critic of the Chicago Tribune. M. N. S.

Big Sängerfest Left Profit

MILWAUKEE, Oct. 2.—The report of the financial end of the recent National Sängerfest in Milwaukee has been made by President Leo Stern of the Sängerfest committee. The receipts were \$51,062 and expenses up to date \$48,537.45, leaving a balance of \$2,524.55. Ten per cent of the guarantee fund was returned to the subscribers and the rest will be held in trust until October 15 for further bills that may arise. M. N. S.

Gadski's New York Recital

Mme. Gadski will give her annual New York recital in Carnegie Hall on Tuesday afternoon, November 7.

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SEATTLE SEASON OPENS

Annual Invitation Concert Given by the Ladies' Musical Club

SEATTLE, WASH., Sept. 27.—The season of the Ladies' Musical Club opened with the annual invitation concert at the First Presbyterian Church on Monday afternoon. The following program was given:

1. (a) Novelette, No. 2, Schumann, (b) "The Lark," Balakireff, Mrs. Edgar M. Rogers. 2. "O cessate di piangermi" (Old Italian), Scarlatti, (b) "Ogni pena più spietata" (Old Italian) Pergolesi, (c) "Ho Sognato" (modern Italian), De Leva; (c) "Romanza" (Opera Zaza), Leoncavallo, Mr. Charles Stone Wilson. 3. Trio, Arthur Foote, Max Donner, Max Steindel, Mrs. Romayn S. Hunkins at the piano. 4. (a) "Der Wanderer," Franz Schubert, (b) "Waldeggesprach," Adolph Jensen, (c) "Heimliche Aufforderung," Richard Strauss, (d) "Frühlingsnacht," Robert Schumann, Mme. Hesse-Sprotte. 5. (a) Presto, Scarlatti, (b) Rhapsodie No. 3, Brahms, Mrs. Rogers. 6. (a) "Chanson Trieste," Henri Duparc (b), "Malgare Moi," Georges Pfeiffer, (c) "Paysage," Reynaldo Hahn, (d) "A toi," H. Bemberg, Mr. Wilson. 7. (a) "The Spirit Flower," Campbell-Tipton, (b) "The Little Silver Ring," Chaminade, (c) Irish Folk Song, Foote, (d) "The Yellow Hammer" (Bird Song), Liza Lehmann, Mme. Hesse-Sprotte. CARL PRESLEY.

To Renew People's Concerts in Milwaukee

MILWAUKEE, Oct. 2.—Milwaukee will again have its Sunday afternoon people's concerts at the Auditorium this Winter like those given last year. Alderman A. E. Braun has started a movement to extend the concerts to Sunday nights this year, as the additional cost would be trifling. The season will open about October 22. A balance of \$823.35 from last year is left to meet any possible deficits, which the common council will again assume. M. N. S.

Mme. Sembrich's Husband Here

Prof. Stengel, Mme. Sembrich's husband and manager, arrived in New York Tuesday aboard the *Kaiser Wilhelm II* to arrange for a Sembrich tour in America in 1912-13.



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MARTHA CLODIUS IN WHITE MOUNTAINS



The New York Soprano Has Been Increasing Her Répertoire During Her Vacation in New Hampshire

Martha R. Clodius, the New York soprano, has just returned from her Summer's vacation in the White Mountains, where she has devoted her time to resting and increasing her repertoire for the approaching concert season. Miss Clodius has already booked many engagements, several of which are in cities where she has sung before. She will give her usual New York recital and has secured several new compositions for her program on that occasion.

Nordica to Aid in Historic Ceremony

Mme. Lillian Nordica has agreed to sing a stanza from "America" in San Francisco on October 14, when President Taft breaks the ground for the Panama Exposition in that city.

Symphony Concerts for Young People

The executive committee of the Symphony concerts for young people announces that during the fourteenth season six concerts will be given in Carnegie Hall, New York, on Saturday afternoons, November 25, December 16, January 6, February 10, March 2 and March 16. The programs, ex-

cepting one, will be played by the orchestra of the Symphony Society of New York, under the direction of Walter Damrosch, who will also give brief talks on the value and purpose of the music. The Junior and Senior Orchestras of the Music School Settlement will render the fifth program.

EARLY MUSICAL EVENTS IN CINCINNATI SEASON

Much Interest in Van der Stucken's Concerts in Europe—Stillman-Kelley Begins Lecture Course

CINCINNATI, Oct. 2.—Cincinnatians are interested in the concerts which will be given in Europe during October under Mr. Van der Stucken's direction, the first to take place in Berlin October 13. Mr. Van der Stucken will conduct the Philharmonic Orchestra, with Mme. Schumann-Heink as soloist. Similar concerts are to be given in Brussels, Frankfurt, Paris, Munich and probably London.

Edwin W. Glover has been selected as one of the judges of composition in the male chorus prize contest of the Pittsburgh Male Chorus, the selected composition to be performed at the club's Spring concert. Mr. Glover has spent most of his time this Summer preparing for the coming season and selecting a repertoire for the singers who will coach with him this Winter.

James Harrod, pupil of Douglas Powell of the College of Music, has gone to Paris to coach with Jean de Reszke. Mr. Harrod has been selected as tenor soloist at the American Church and is receiving much attention in the French capital.

Tor Van Pyk gave one of his artistic song recitals recently at the Elberon Club, assisted by Flora Foster, pianist.

On Saturday evening Edgar Stillman-Kelley gave the first of twenty lectures on "Musical Analysis" at the Cincinnati Conservatory of Music. Mr. Kelley was ably assisted by Mrs. Kelley, pianist.

Johannes Miersch, the new head of the violin department at the College of Music, held the first rehearsal of the College Orchestra last Thursday and will undoubtedly have an orchestra worthy of this institution. F. E. E.

Leon Rice in Two Recitals

Leon Rice, the American tenor, sang on September 26 in Bridgeport, Conn. Eighteen songs were on the program, but he had to sing eight encores, making twenty-six in all. The audience would not let him go until he had sung three encores after his last number. On the 27th Mr. Rice gave an evening of song in Port Richmond, Staten Island, and he will give an American program on October 5 in the same place. Mr. Rice's first appearances in a town have been almost invariably followed by second and third engagements.

Church Declares Eames-de Gogorza Marriage Valid

PARIS, Sept. 29.—The recent marriage performed between Emma Eames and Emilio de Gogorza, the famous singers, has been formally declared valid by the Catholic church. The court presided over by Archbishop Amette of Paris has made decision to that effect and the Vatican has

DOES HIS VIOLIN-PRACTISING OUTDOORS



Jules Falk at His Summer Home in the Allegheny Mountains

JULES FALK, the violinist, has been spending the last few months in the Allegheny Mountains, enjoying the beauties of the country and practising on his repertoire for the coming season. Mr. Falk finds outdoor practice a source of much inspiration and during his vacation he never

works indoors as long as the weather permits remaining outside. Three hours a day form the limit of his practising during the Summer. Mr. Falk's constant companion on his vacation was his horse, "Fiddle," which, he says, displays considerable musical intelligence.

confirmed the decision. The previous marriages of Mme. Eames to Julian Story, the artist, and of de Gogorza to Elsa Neumann are declared not to have existed in the eyes of the church.

Annie Krull, the first of all *Salomés* and *Elektras* at the Dresden Court Opera, has left Dresden to join the Mannheim Opera forces.

Foster & David to Manage Klibansky's Tour.

Sergei Klibansky, the New York baritone, who met with much success last Winter both in his teaching and concert appearances in the Middle West, has just concluded arrangements whereby Foster and David, the New York managers, will direct his appearances in concert this season.

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New York, October 7, 1911

MUSICAL AMERICA—FRANCO FANO.

It is with great pleasure that "Musical America" makes the announcement that Signor Franco Fano, the renowned Italian journalist, has consented to become General Representative for Italy of "Musical America." This arrangement will not in any way interfere with the publication of his own well-known paper "Il Mondo Artistico," and his entire organization throughout Italy become the representatives also of "Musical America."

MR. BEECHAM AGAIN

A little over a year ago Thomas Beecham caused a certain amount of surprise by announcing his purpose of giving opera in this country. Mr. Beecham was at that time an imposing operatic figure in England, and through his apparent success in defying the competition of the sacrosanct Covent Garden had begun to win for himself the title of "the British Hammerstein." He was, to all appearances, undaunted by the capitulation after a four-year struggle of the American Hammerstein. His scheme provided not only for the welfare of the neglected English composer of opera, but for the oppressed and long-suffering American besides.

The altruistic and quixotic enterprise never got under way, however, for at this point Mr. Beecham's fortune turned against him. His support steadily fell away from him and his prestige declined with appalling rapidity until there was nothing left for him to do but to anathematize the unmusical propensities of his countrymen and present "pocket editions" of "Carmen" and "Tannhäuser" in London vaudeville houses.

Meanwhile Oscar Hammerstein has taken up his abode in London and built an opera house there, sublimely confident that Mr. Beecham's fate will not be his. Mr. Beecham is amazed and amused at such a display of assurance and plays the bird of ill omen by insisting that his rival has neither the repertoire nor singers to interest London. Then, with little or no warning, he suddenly shows up in New York with a slightly altered version of his last year's American plan. He would give New York a Mozart festival and a Richard Strauss festival, too. He would like to give them at the Metropolitan; but if he cannot do that he is content to do it somewhere else. He realizes what it means to cross swords with the Metropolitan, but as he "is not interested in opera production for the sake of making money," and as he "always loses money in his ventures," he is not greatly concerned over the prospect of bad material results.

Mr. Beecham has, one is willing to believe, fought valiantly for art as such, and is consequently deserving

of sympathy and credit. It can surely be no other motive that prompts him to his present desire. But whether viewed from a financial or an artistic standpoint, the project inspires little confidence. Hammerstein established his clientèle at the outset not so much by the quality of the wares he had to offer as by the picturesqueness and magnetism of his personality, which influenced and colored his whole enterprise. With all his idealism and musicianship Mr. Beecham, as far as one can see, lacks this quality. And however lofty his purpose, the first essential in such a case is to obtain a grasp on public imagination and enthusiasm.

Neither is one so sure about the purely artistic results. The Metropolitan has ample resources for a Mozart festival. And is the vogue of Strauss great enough in New York to warrant a Strauss festival? "Salomé" steadily lost its hold at the Manhattan. "Elektra" never had any hold to lose. "Feuersnott" appears to have had its day in Europe, and the failure of "Rosenkavalier" is an open secret. Why, then, a Strauss festival?

From whatever standpoint one looks at it, Mr. Beecham's latest idea seems ill advised. Tradition has succeeded fairly well in making the Metropolitan synonymous with opera in New York. Hammerstein effected a temporary upheaval, but—there is only one Hammerstein.

NEW YORK AND CHORAL MUSIC

It is generally believed that New York has little use for choral music. The paucity of choral organizations and the diminutive audiences which the concerts of the two or three existing ones have until recently enticed to Carnegie Hall would certainly seem to lend some color to the supposition. Musical purists have for a long time held up their hands in dismay over what seemed to them an assured case of degeneracy on the part of the city's musical tastes. They have even taken a certain malicious delight in pointing out the enormous inferiority of New York to certain English cities, not to mention such an imposing rival as Berlin.

It is undeniably true that New York has not patronized local exhibitions of ensemble singing with a particularly remarkable show of alacrity. That does not signify, necessarily, a lack of appreciation. Full houses always greet the Christmas "Messiah" performances, of course; but the "Messiah" is generally regarded as a religious rite rather than an entertainment. For the rest it must be admitted that the quality of the work of local singing organizations has not always been of a sufficiently high standard to warrant enthusiastic support.

There is ample food for thought, though, in the crowded auditoriums and clamorous receptions accorded some years ago to the Viennese male chorus and the Mendelssohn Choir of Toronto—both of them choruses of the loftiest standards of excellence. The MacDowell chorus, too, which blossomed into public notice last season, provoked something more than passing pleasure when it appeared with the Philharmonic. The very increase of its activities this Winter proves that this city is willing—nay, eager—to hear choral concerts, provided they be given with the finish of opera representations. The approaching visit of Mr. Vogt's Toronto singers is an indication of which way the wind is blowing. It seems not at all improbable that the results of the coming four or five months will lead to a great reawakening of New York's interest in one of the most uplifting forms of musical art.

SUNDAY QUALMS OF PHILADELPHIA

Last season witnessed considerable agitation among music lovers in Brooklyn as the result of the efforts of an ecclesiast to bring about the suppression of the concerts given there on Sundays by the New York Philharmonic. The difficulty was eventually patched up, but it now appears that some equally zealous individuals are desirous of beginning another crusade in Philadelphia. The cue for trouble seems to have been the announcement of a series of Sunday evening concerts similar in nature and purport to those given every week at the Metropolitan Opera House in New York. So acrimonious has the controversy become that it seems unlikely that the worthy plan will be carried through.

It is regrettable that some definite understanding cannot once and for all be reached in this Sunday question. Such unprofitable outbreaks seem to be periodical in this country, and their conclusion always leaves one party or the other dissatisfied. The hue and cry raised in New York a few years ago when the attempt was made to suppress all forms of Sunday entertainment, good, bad and indifferent, is still fresh in mind. The advocates of suppression, even with the technicalities of the law on their side, were not strong enough to silence the clamors of those who protested their right to enjoy good music on Sunday, and so the latter ultimately carried off the victory by securing legal sanction for concerts of an uplifting and educational nature, such as

are given by the Philharmonic, New York and Volpe Symphony and at the Metropolitan.

Pious Philadelphians who are afraid that concerts of this nature would prove an "opening wedge" for the appearance on Sunday of "more worldly entertainments" should endeavor to bring about some sort of municipal supervision which would effectually lay down the line of demarcation between what is too "worldly" for Sunday consumption and what is sufficiently artistic to be appropriate for Sunday or any other day.

PERSONALITIES



Paul Dufault an Expert Shot

Dufault.—Paul Dufault, the Canadian tenor, who has just returned from an extensive vacation in Canada, is an expert shot. Speaking of his experience in this sport he said, with a twinkle in his eye: "It is a heap more difficult to bring down one of these birds than to raise a big audience to its feet!"

Kubelik.—The Bohemian violinist, Jan Kubelik, will not be accompanied by his charming wife during his forthcoming tour. It is understood that there will be an increase in the Kubelik family before long.

Amato.—Pasquale Amato is a rare example of the opera star who detests the camera. Up to date even his best friends have been unable to persuade him to have his photograph taken in the costumes of the rôles he has made so popular at the Metropolitan.

Witek.—Anton Witek, concertmaster of the Boston Symphony, spent a large part of his time during his trip to America last week in studying anew the score of Strauss's "Heldenleben."

Ormond.—In order that she might carry out a promise to act as bridesmaid at the wedding of a friend it has been necessary to change twelve dates and practically recast the tour arranged for Lilla Ormond, the concert soprano. Miss Ormond's friend is Jeanette Bull, who is to be married October 10, at Racine, Wis., to John Reid, Jr., of New York, son of the widely known golf player and society man. Miss Ormond has agreed to give a recital in honor of the bride.

Martin.—It is said that Riccardo Martin, the tenor, while a student in Edward MacDowell's class in composition wrote a piece in a very MacDowellian vein and presented it to his teacher, saying that he was unable to find a title for it. After looking it over MacDowell told the young composer that the most appropriate title he could suggest was "Sincerest Flattery."

Hammerstein.—Some critic has observed that the medallion of Hammerstein which ornaments the front of the new opera house has neither cigar nor top hat. Without a cigar Hammerstein might be recognized, but without his distinctive top hat it doesn't seem like him. Since the medallion appeared he has discarded his silk hat almost entirely and now affects a wide black sombrero of the kind William Randolph Hearst wears.

Schumann-Heink.—A recent cablegram received from Mme. Schumann-Heink, in Darmstadt, announces the fact that she has just been decorated by the Grand Duke of Hesse with the Gold Order for Art and Science. The Grand Duke personally bestowed the decoration. Schumann-Heink is the first woman to be so honored with a decoration of this order, which is the ninth decoration she has received.

Nilsson.—The Countess de Casa Miranda, known to hundreds of thousands of music lovers of the last generation as Christine Nilsson, recently sent a present-day photograph of herself to an old American friend, the Hon. Joseph H. Choate. Writing from her home in far Scandinavia the "Swedish nightingale" says: "Tell Mr. Choate that I am very proud that he has not forgotten me. If by any chance you have occasion to speak of me to Americans who still remember old Christine Nilsson, tell them that as I have a charitable institution here, near Wettio, founded by me to be a home for artists who are poor in their old age, I will be very thankful indeed for any small contributions." Then, with a touch of naïveté, the famous opera singer concluded her appeal by saying, "Excuse me for saying so."

"MENTAL BREATHING" FOR PIANISTS

Importance of Concentration of Mind and Ways of Furthering It, as Suggested by Stanley Olmsted—What Experience as Man of Letters Taught Musician

"TO be or not to be" a pianist, etc., is the vital question which Stanley Olmsted, the author-pianist and pianist-author, has solved for himself. Mr. Olmsted, who is a born pianist and what is more a born musician had made quite a name for himself as a professional pianist and as a composer when he was still in his teens. But he did not want to continue to be a pianist preferring for a time to be an author, and so started out writing novels and essays, which not only had the distinction of being accepted by such prominent publishers as McClure, Lippincott, the *Smart Set* and Munsey, but also won for him the friendship of such eminent persons as Mary Garden, Geraldine Farrar, Oscar Hammerstein and the great American genius, MacDowell, of whom Mr. Olmsted is an ardent admirer.

Although many honors were showered upon Mr. Olmsted as a writer he eventually came to the conclusion that he would miss his real vocation if he did not return to his first love by taking up his work as a pianist again. Accordingly he has decided from now on to devote himself entirely to his work as concert pianist and teacher.

Stanley Olmsted is a typical American, with a typically frank American face and captivating manners. In a recent conversation with a *MUSICAL AMERICA* man he talked freely of his musical ideals, illustrating many of his points by playing a selection of concert pieces seldom heard in this country, in which he displayed fine technic and demonstrated the influence of mental concentration on his playing.

"Until I discovered for myself and comparatively late in my professional activity," said he, "that the laws of mental concentration were as sane, easy and consistent as the laws of correct breathing, my work both as pianist and teacher failed to accomplish the best results. I had had lessons with the great Leschetizky, the finished Siloti, and other distinguished teachers abroad. Each had useful, perhaps remarkable ideas, which I conscientiously attempted to follow with what, to me, seemed but indifferent success. Their idea was all right, but my way of making that idea a spontaneous, fundamental part of me, was somehow all wrong, and here they seemed powerless to give me assistance. I had the benefit of imagination and enthusiasm, and for these qualities praise was sometimes accorded me. But its ring in my ears was horribly dissonant. It was like being limited to surface nuggets when you know there's an untapped vein beneath the mountain.

"Then I began to supplement my labor as director of the piano department in a conservatory with my work as writer. I produced three novels, two of which found publishers, and thirty short stories, twenty-two of which found berths in magazines. Then I decided to abandon the career of music for that of literature, and one day, a year or more after I had done that, I was asked to give a piano recital. I had ten days for preparation—my piano, silent for a year, seemed strange. But in that year of work as a writer of fiction, a work involving the mental faculties purely and solely, the mystery had been solved; the fundamental truth about correct concentration had come to me.

"An individual thought was like an individual breath. One followed it evenly with another little thought, just like another little breath. Between the two was always the infinitesimal instant of relaxation, as in respiration. And thousands upon thousands of these little thoughts following, easily, naturally, unanxiously, one upon another, made the big thought, just as thousands upon thousands of little cells make the coral reef. So with ten days ahead in which to get ready for a two-hour recital of almost forgotten repertoire pieces, I started out by first thinking and then playing one-fourth of a bar of a Beethoven Sonata. I rested a full second and then played another fourth of a bar. All day I did that as easily as you would sit in a rocking chair. I was all the morning setting through that sonata just once. At the end of ten days I played the first recital I had ever played in which I felt I had told my audience a fair proportion of what I had in me to say.

"Then a pupil came to me, a poor nervous boy, musical to his finger tips, who would play, perhaps, six bars magnificently, and then go gradually to pieces. He had actually been refused admission to a conservatory in which, during three years, he had tried every teacher in turn.



Stanley Olmsted, Pianist, Teacher and Former Novelist

Hopeless, they said. I chose a tiny Bach Fugue and asked him to play the final bar. Following this we played the bar preceding the last—and so on.

"He could not go on, for he was going backward. He had to stop. He had to make one little thought follow another little thought with the instant of recuperation between. And so I taught him that fugue and many things besides. His trouble had been that he was mentally short-winded, yet had been treated as if he had the intellectual lungs of a giant. In three months he could play a small repertoire. In six months his playing was astonishing. He has learned mental breathing and his mental lung-power is growing normally. He is now well on the way to virtuosity."

AMY HARE IN TYROL

Has Been Busy All Summer with Her Classes

BERLIN, Sept. 23.—Amy Hare, founder and pianist of the famous "Amy Hare Quartet," has not found time to be idle at her Summer home, "Villa Hermannsthal," in Lans, Tyrol. During the last few months she has been very busy instructing her Summer classes. So completely was her time occupied that she was compelled to turn away many who applied for lessons.

An event which took place at Innsbruck this Summer did Miss Hare great credit. One of her pupils, who had been studying with her for only six months, played a Mozart concerto with orchestra in a manner calling forth universal praise. During the coming season in Berlin Miss Hare expects to have a private orchestra at her command and of this advanced pupils studying with her will be able to take advantage. Miss Hare will open her Berlin season as teacher and pianist about the beginning of October. O. P. J.

Preliminary Concerts for Damrosch Orchestra

Before its opening concerts in New York on October 27 and 29, the New York Symphony Orchestra, under Walter Damrosch, will play a preliminary week of concerts in Pittsburgh. All the principal players of last year will again be at their respective desks; Messrs. Mannes and Saslavsky, concert-masters; Mr. Barrère, flute; Mr. Langenus, clarinet; Mr. Savolini, bassoon, etc. The orchestra begins rehearsals on October 9.

Samoiloff Begins Year's Work

Lazar S. Samoiloff, president of the Bel Canto Musical Club of New York, and a teacher at Carnegie Hall, has returned to the city and resumed his duties as teacher. In addition to these duties, and frequent appearances as baritone soloist, Mr. Samoiloff had the distinction of having been appointed musical director of one of the most prominent synagogues in the city.

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HOW TO SING THE FAMOUS ARIA OF "DALILA"

By JEANNE GERVILLE-REACHE

WHEN in 1908 I accepted Oscar Hammerstein's invitation to create in America the part of *Dalila* a little council of war was called together in Paris at Mme. Viardot Garcia's house. It was to the famous singer that "Samson et Dalila" was inscribed. It was at her house in Croisse that on August 20, 1874, the first private performance had been given of that opera, which had to triumph in Weimar and in Brussels before receiving a hearing on the French stage.

Saint-Saëns, much elated over the news that his work was to be produced in the United States, and Mme. Viardot Garcia, almost hysterical at the thought that "her opera" was to be sung by one of her pupils, decided to put me for a few months through the most strenuous training a singer ever underwent.

With the composer at the piano and the greatest contralto of the country fairly holding a club over my head, I was made to rehearse three hours a day until Mme. Viardot Garcia gradually grew kinder and finally uttered her celebrated, "Eh bien, ma petite, marche." This was her way of announcing to a pupil that her interpretation of a part was satisfactory. She was very sparing of praise and when a pupil heard the longed-for "Eh bien, ma petite, marche," the pupil felt as though an audience of 3,000 had been cheering loudly. It was during those morning rehearsals that the following interpretation of the lovely aria "Mon cœur s'ouvre à ta voix" was gradually agreed upon by composer, coach and singer.

I will, for the sake of convenience, number the measures of the aria (Shirmer edition) from one to one hundred. Let us first of all mark off those of the breathing pauses which are not clearly indicated by the music itself. In measure 4, breathe after "voix"; in 6, after "fleurs"; in 12, after "aime"; in 14, after "pleurs"; in 20, after "Dalila"; in 22 after "jamais"; in 24, after "tendresse"; in 27, between "ser-

ments" and "que j'aimais"; take no breath from "que j'aimais" in 27 until measure 31, where a very dramatic effect can be produced by breathing between E natural and E flat and repeating "réponds" on E flat and D; in 33, after "tendresse"; in 35, between E natural and E flat; take no breath from 42 to 45; take no breath from 52 to 55; in 69, breathe after "rapide"; in 80, after "réponds"; in 82, after "tendresse"; in 84, between E natural and E flat; take no breath from 91 to 95.

Now for the tempi: 3-8 very slow and soft; a slight emphasis on "bien-aimé" in 12; 15 and 16 extremely legato; more warmth and passion in 18-21; repressed passion in 23-25; slow down and sing in very large style 34 and 35; in 36-41 increase the volume of voice so as to work up progressively toward the climax in 42; 43 begins pianissimo, in strong contrast with 42, and ends forte, the voice increasing to fortissimo on G in 44 to drop again to the softest pianissimo on D. From 52 to 57 quiet recitative tone; emphasis on "frémit" in 60-61; steady crescendo from 64 to 77; then sing 79-100 like 30-46 with the added brilliancy and warmth of a finale. Almost every note in 91-94 should be detached and declaimed with the proper dramatic accent.

Stojowski Back from Vacation

Sigismond Stojowski, pianist, composer and teacher, returned to New York October 1 from his vacation passed in Maine, the White Mountains and New Brunswick. During the holiday he composed his second violin sonata and some smaller works. He also gave a recital at Bar Harbor. Mr. Stojowski is about to establish a salon in New York for advanced students of piano, which he plans to conduct somewhat on the plan of the Leschetizky studio in Vienna. Stojowski is a friend and favorite pupil of Paderewski and, like his master, a native of Poland.

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SOME FAMOUS MUSICAL COUPLES

Artists of Far Renown Who Have Joined Their Destinies Matrimonially and Professionally—Many Instances in England

[J. Raymond Tobin in London Musical Opinion.]

THE passing of that great artist Lady Hallé reminds us that in the world of music as in that of letters there are many examples of artistic executive and creative, who through their aspirations and their sympathies have become united in the bonds of matrimony. In the past we have also had these workers in "double harness."

Robert Schumann's compositions received a most perfect interpretation at the hands of his wife Clara, who was the first pianist of her time; she, in fact, gained for his compositions the fame that they merited. Nina Grieg first secured for her husband's songs a sympathetic hearing.

In Mme. Fanny Moody and Charles Mannors we have a charming pair who have secured a lasting hold upon the affections of all music lovers; they have succeeded in bringing the grandest of all art forms, opera, within reach of the masses. Apart from great histrionic abilities, they are the fortunate possessors of fine voices. Mme. Moody has played many rôles, doubtless the most popular part being *Margarita* to her husband's *Mephistopheles*. Mr. Mannors has made gallant endeavors to establish a home for national opera in this country; he has done much to foster and to encourage native art; and, but for his great enterprise, natural ability and business acumen, many of the more modern operas would be unheard save by the privileged habitués of Covent Garden.

Mme. Clara Butt and Kennerley Rumford are doubtless the most popular of present day concert artists. Mme. Butt is the possessor of a remarkably fine vocal organ which she uses with great effect, particularly in the more homely ballad. Most of the prominent composers of to-day have written songs specially for her. Kennerley Rumford is an artist whose powers of interpretation have placed him in the first rank; in Brahms's songs he is supreme. Individually the possessors of fine voices, this famous couple further possess the merit of sympathetically blending in the singing of duets.

Hamilton Harty is one of our most gifted composers; this is undisputed. Though still a young man, a large number of important works have appeared from his pen. His best known work is his "Irish Symphony," in the composition of which he would doubtless be most happy, for Mr. Harty is a son of Erin. His "Ode to a Nightingale" for soprano and orchestra was produced at the Cardiff festival, with his wife (Agnes Nicholls) as principal. Miss Nicholls's fine soprano voice brought her rapidly to the front. No festival can now be considered complete without her.

Cowen's Wife a Contralto

Sir Frederic Cowen and his wife (Frederica Richardson) are two figures very prominently before the public. Sir Frederic, as conductor of the Handel Festival and the Philharmonic Societies of London and of Liverpool, is acknowledged to be one of the few really great native conductors. As a composer he has attained a remarkable popularity. He has enriched the literature of the art with six symphonies of marked originality and power; with cantatas of grace and charm, such as "The Rose Maiden" and "The Sleeping Beauty," which have enjoyed a wide popularity; with oratorios in the true sense, the most important of which, "The Veil," was produced with great success at the last Cardiff Festival; with orchestral works like "The Butterfly's Ball" and the "Phantasy of Life and Love," which proclaim him to be a master of tone color; and with nearly three hundred songs, melodious and expressive, which have earned for him the title of "the English Schubert." Among these latter "The Better Land" and "The Promise of Life" are universally known and admired. Lady Cowen appears with great success at the principal London con-

certs. Her voice is of contralto quality and she was formerly a pupil of her brilliant husband.

Mme. Liza Lehmann (Mrs. H. L. Bedford) is one of the foremost of our women composers. As "A. L." she arranged many old classical songs and also established a vogue for song cycles, of which her "Daisy Chain" and "In a Persian Garden" are excellent examples. Mr. Bedford is a composer of considerable power. A love scene from his pen, "Romeo and Juliet," was produced by Clara Butt and Mr. Rumford at the Norwich Festival of 1902. Among his orchestral compositions are "Queen Mab" and "Sowing the Wind." He has also published an Album of English ballads and a group of French *chansons* besides many detached songs which were sung with great success by his gifted partner; for Mme. Lehmann, previous to her marriage, was a vocalist of distinction.

Mr. and Mrs. Arthur Hinton are yet another talented pair. Mr. Hinton has composed several symphonies but is perhaps best known through his operettas, "The Disagreeable Princess" and "St. Elizabeth's Rose." His "Chant des Vagues" is played by most cellists; and, in addition to many songs, he has produced a goodly number of pianoforte works which have found an ideal interpreter in the person of his wife Katharine Goodson. A pupil of Oscar Beringer and of Leschetitzky, her appearance at the Popular and the Richter Concerts established her reputation. With Kubelik, she toured the provinces in 1902-3-4. Her playing is marked by a perfect technical address, animation, *verve*, musical taste and individuality of expression—qualities which have kept her to the front despite the wonderful achievements of the younger school of lady pianists.

Norman O'Neill is one of the most successful writers of incidental music; his work in connection with "The Blue Bird" shows that not only has he caught the mood and spirit of Maeterlinck's play but also greatly enhanced its beauty. The play had a long run and several of the musical numbers have achieved success throughout Europe and America. His music to "King Lear" (produced at the Lyric, 1905) and "Hamlet" (Dublin, 1904) was no less successful. His wife (Adine Rückert) is a pianist of considerable attainments, a pupil of Mme. Clara Schumann; she has in her married name merited and received the hearty commendation of metropolitan audiences.

Bantock and His Wife

Granville Bantock, by reason of his adaptation of Oriental and other characteristics, is justly regarded as one of the most successful musical colorists of the day. His career has been in many respects quite remarkable. Intended for the Indian Civil Service, his musical proclivities could not be suppressed; he therefore entered the Royal Academy as a pupil of Corder and became the Macfarren scholar. Leaving the Academy, he acted as conductor at several theatres and toured the world with one of the George Edwards companies; now he has settled down to composition and occupies the chair of music in the University of Birmingham. His wonderful setting of "Omar Khayyâm" proclaims him to be one of the greatest of our native composers. To the musical amateur, his "Songs of the East" made a great appeal. His wife (Helena Bantock) has collaborated with him in the production of several volumes of songs; she has provided him with many fine translations of eastern poets and also with the words of those charming Six Jester Songs.

Bauer to Introduce New Work by Maurice Ravel to America

Harold Bauer reports from Paris that he has included in his repertoire for his coming American tour a new and effective work by Maurice Ravel called "Undine." Ravel dedicated this composition to Bauer and the pianist thinks so highly of it that he has already played it in Europe more than fifty times.

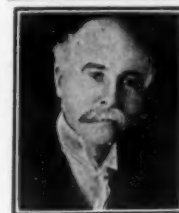
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MME. MAETERLINCK ON THE DEBUSSY "PELLÉAS"

**Declares Composer Has Not Always
Rightly Interpreted Her Husband's
Intentions—Coming to Boston**

Mme. Georgette Le Blanc, the French actress and singer and wife of the Belgian dramatist, Maurice Maeterlinck, has ideas of Debussy's operatic version of her husband's "Pelléas et Mélisande," which should interest Americans, inasmuch as she is to sing *Mélisande* at the Boston Opera House this season.

"Debussy I find strange," she said in a recent interview with Charles Henry Meltzer, in Paris. "His works are beautiful. But in his 'Pelléas' I think he has not always quite expressed the intentions of M. Maeterlinck. For instance? Well—the Tower scene. There he has failed to express the bright and glowing joy of the two lovers. It is the point at which, for the first time, they become conscious of their love. They are full of it. They have forgotten all the world except themselves. Not so Debussy. *Golaud* haunts him then and always. There is no relief, no change, in his gray, sad and subtle tones.

"The fact is, there are two different works called 'Pelléas et Mélisande'; one is my husband's, the other is largely a creation of Debussy.

"At the Boston Opera House I expect to have the unusual happiness of acting the part of *Mélisande* in Maeterlinck's play and intoning the same rôle in Debussy's music-drama. M. Maeterlinck has abandoned the idea of going to America with me. He dreads the sea. So, I confess, do I. But I am pledged to go. I shall sail about the 20th of December, and stay just one month.

"I shall remain in Boston, unless Mr. Russell should change his plans. Besides acting and intoning those two versions of 'Pelléas et Mélisande' at the Opera House, I shall give some readings—probably in a smaller hall. Next year maybe I shall interpret 'Ariane' at the Boston Opera House.

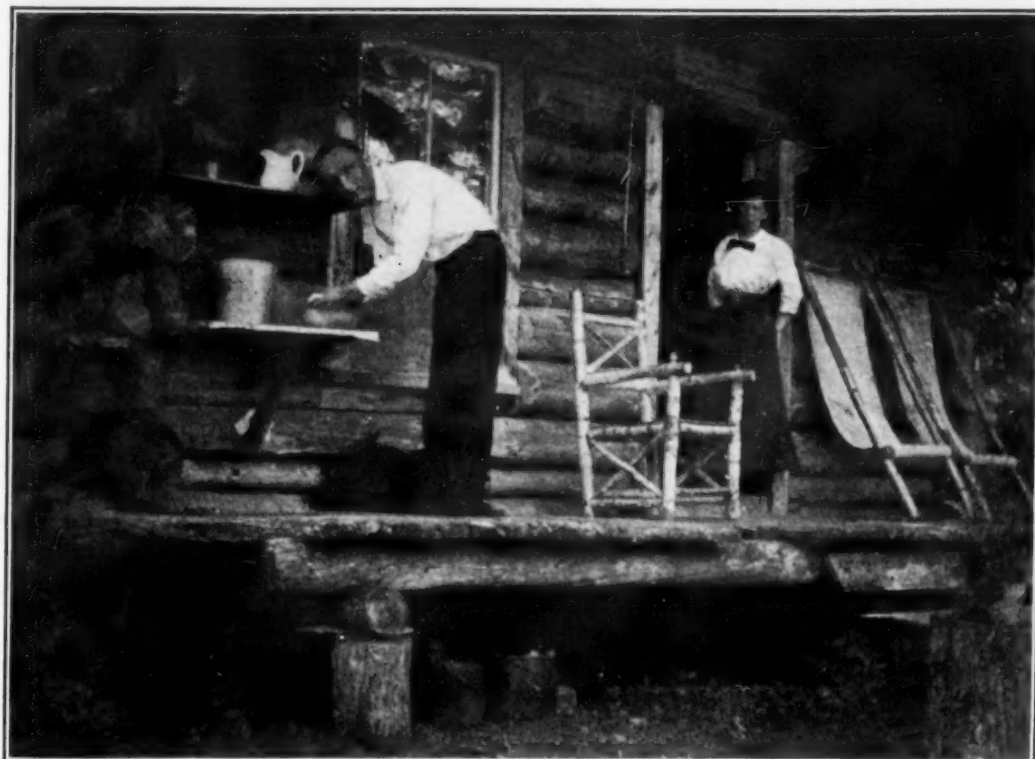
"You do not know, perhaps, that in a measure I suggested 'Ariane' to M. Maeterlinck. After I had published 'Le Choix de la Vie,' my husband said to me one day, 'I am going to create a heroine just to give you pleasure.' And he created *Ariane*. He even went so far as to quote several private speeches of mine in his play. Now you can understand why *Ariane* is my favorite character."

Mary Garden's Early Concert Engagements

Mary Garden will return from Europe in time to begin her concert tour under the management of R. E. Johnston, arriving here October 10. Her first engagements this season are at the Maine Festival at Bangor on October 14 and at Portland, the 18th. Hartford will have Miss Garden on the 16th and Providence the 20th.

On Sunday evening, the 22nd, she will sing in Boston; the 23rd, Troy, and the 26th, Newark.

WHERE CONNELL GAINED ZEST FOR SEASON'S WORK



Mr. and Mrs. Horatio Connell at Their Cabin Home in Maine

HORATIO CONNELL, the baritone, returned from his vacation in Maine last week. After his long rest Mr. Connell is in splendid condition for the coming season and expects to give a particularly

good account of himself at the Worcester Festival, where he will be one of the leading soloists. In the accompanying picture Mr. and Mrs. Connell are seen at their log cabin.

OSCAR SEAGLE BACK

**Baritone's First American Tour Will
Extend Over Entire Country**

Oscar Seagle, baritone, arrived in New York from Europe on the *New Amsterdam* September 25 for his first American tour. Mr. Seagle closed his Paris studio September 1 and traveled through Germany for a few weeks previous to sailing. He is to go South on October 16 to appear at the Chattanooga Music Festival, after which he will return to New York to fill a number of private engagements. On October 28 he is to appear with Mary Garden at a concert to be given in the Hippodrome. In the early part of November he will be heard at the Music Hall in Chicago and will then travel through the Northwest, later going South for concerts in Memphis, Houston, Dallas and Fort Worth.

Mr. Seagle will be accompanied by Yves Nat, a pianist who has won an enviable reputation in Europe, having appeared as soloist with most of the prominent European orchestras.

The Dresden Court Opera plans to celebrate Wagner's centenary in 1913 by making an entirely new production of the "Ring" cycle after designs by Louis Corinth.

CHRISTINE MILLER'S HONORS

**Contralto Engaged as Soloist for the
Next Cincinnati Festival**

Just as she was scoring another triumph as soloist at the Worcester festival last week, Christine Miller, the American contralto, received a telegram from Cincinnati announcing her engagement as soloist for the biennial May festival which takes place in that city next Spring. She will sing in César Franck's "Béatitudes" and will appear in the operatic program, besides acting as Mme. Schumann-Heink's understudy in the performance of "Elijah."

This important engagement follows close upon Miss Miller's appointment to open the Pittsburgh season as soloist with the Thomas Orchestra in the first of the series of orchestral concerts in the Smoky City.

Bookings for Francis Rogers

The following dates have been booked for Francis Rogers, baritone: Jamaica, N. Y., October 24; Huntington, L. I., October 25; Garden City, L. I., October 26; Hempstead, L. I., October 27; Ogontz, Pa., November 1; Wilkes-Barre, Pa., November 8.

Emmy Destinn expects to sing *Salomé* at the Paris Opéra this Fall.

ERNEST SCHELLING GETS BUT A BRIEF VACATION

**His Home in Switzerland "A Little Bit
of America Transplanted"—New
Season Already Begun**

LONDON, Sept. 14.—Fresh honors continue to be showered on Ernest Schelling, the brilliant American pianist and composer, who last year played in Paderewski's place at the National Polish Festival at Lemberg, and who visits America in 1912-13. He is now enjoying a short but well-earned rest, after a heavy season, at his beautiful home at Celigny, Switzerland. He must shortly leave this pleasant retreat, however, for he has been engaged to play at the Liszt concert at the Museum Gesellschaft, Frankfurt-on-Main, on the 20th of this month. Mengelberg will conduct on this occasion.

On November 4 and 5 Mr. Schelling will play at the Hague and Amsterdam respectively. During the later Autumn and Winter season he is to appear in the provinces in England, and has been engaged to play with the London Symphony Orchestra at the Royal Albert Hall on the afternoon of December 10.

The Schelling home at Celigny has been described as "a little bit of America transplanted," and American customs, usages and holidays are observed so consistently there that Continental visitors always leave the place with a thorough knowledge of "how it is done in the United States," an acquirement which seems to please all comers immensely. When Mr. and Mrs. Schelling are not entertaining at their home they are either scheming or carrying out schemes to make the lives of the villagers of Celigny more pleasant. Sometimes they are doing things for the parents and sometimes they are having picnics for the children. The Stars and Stripes always float at the entrance to the Schelling estate.

New York Teachers' Summer Abroad

LONDON, Sept. 23.—After spending the Summer with a number of their pupils in the Austrian Salzkammergut at Gmünden Mr. and Mrs. Wilford Watters, the New York singers and teachers, have been paying a short visit here before returning to take up their duties at their new studios at No. 47 West Seventy-second street. At Gmünden Mr. and Mrs. Watters occupied apartments in the old Land Schloss Orth, where the Archduke Johann Salvatore, the missing John Orth, once resided.

VALENTINE WALLACE.

Ina Grange, Pianist, in Recital

In a recent account of a recital by the pupils of Robert Alvin Augustine, the New York vocal teacher, at New Richmond, Wis., where he spent the Summer, mention of the work of Ina F. Grange, pianist, was omitted through inadvertence. Miss Grange is one of the leading accompanists of St. Paul and went to New Richmond especially to play the accompaniments for Mr. Augustine's pupils. Her work was artistic in every detail and added greatly to the enjoyment of the evening.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

AN engaging work for men's voices is issued from the Schirmer press and is "The Palace in the Lake" ("Das Schloss im See") by Max Meyer-Obersleben, op. 98, to a poem by Wolfgang Müller von Königswinter. The poem is a narrative of the Uhlund type, in fact one that contains every characteristic of the great German balladist.

It is planned with orchestral accompaniment, but a piano reduction is published in the octavo edition under consideration. The scene opens *Lento*, F minor, 4/4 time, with a short prelude of six measures in the piano. The voices enter with a descriptive section, "Darkly the night falls o'er the lake" and tell of the tale that grandmother is relating to her children. It is the story of the "palace in the lake," with its mysterious occupants, its supernatural equipment. A short interlude in the piano follows. The chorus takes the story up and sings of how all go to bed; but "the boy turns and tosses ill at ease" and stealing from the house he enters his boat-determined to find out the true nature of "the palace in the lake." The music here is full of agitated desire and is expressive of the boy's frame of mind. As he reaches the center of the lake a new melody in E major is heard, "Far away sweet voices singing," a beautiful melody in the first tenors with the rest of the chorus supplying a background over an arpeggiated figure in the piano. It is exceedingly lovely and gives just the necessary color to the scene. More and more animated does the picture become, till "over the boat-side he bent him down"; a soft response, "It was as from another land, lost voices to him were calling" is given out with wonderful effect. Then follows a *Vivo* in 3/4 time in the piano, after twelve measures of which the chorus enters, "The palace of crystal arose, fantastic with chambers and bowers," and there are "many who dance in the rout, bright eyes and fair bosoms aglowing." The bacchanalian revel continues, the music becoming more and more filled with the abandon of the text. And finally, "Now charming a maiden doth rise, alluringly smiling before him;" the boy is terrified, one hears a *sforzando* unison C in the piano in answer to which the chorus sings "Oh, grandmother!" cries he, "you told no lies!" He leaps and the waves close o'er him." This climax is a big and powerful one, and when interpreted in dramatic style it must strike home with marked effect.

The melody of the opening prelude is again heard in the piano; the chorus comments on the sounds heard through the forest, after the catastrophe. The boat drifts, a fisherman draws up the corpse in his net. The next scene is "Grandmother is telling her beads in prayer, her eyes are dim with crying," and so the work ends.

It is one that must command attention, for it is of a high caliber and shows much mastery of line and idea. The composer has a sense of the dramatic, without which a poem of this kind cannot be handled; he has melody, and his harmonic scheme is interesting. The piano part is well set and brings out the coloring with success.

The translation from the German has been done by Henry G. Chapman and is a well balanced, singable piece of work. The work should be done by such New York bodies as Mendelssohn Glee Club and Musurgia and the Apollo Club of Brooklyn, all of which organizations have the ability to give it an excellent hearing.

"WAIFS—A Set of Eight Songs," by Charles B. Weikel, are just issued by C. W. Thompson & Co., Boston, Mass., in one volume. The composer has selected poems by Kingsley, Longfellow, Bourdillon, Kipling and a few lesser men and has voiced the meaning in each case with a measure of success.

"The Tide," the third song, is perhaps the biggest in scope in the volume; the introduction in the piano is strong and virile with its *basso ostinato* holding firmly against the free imitative writing in the right hand. The first melody in the voice is not particularly original, but the harmonic background obscures this with good effect. It is well written and should meet with considerable favor.

A setting of Bourdillon's "The Night has a Thousand Eyes" (which it seems all com-

"THE PALACE IN THE LAKE." Ballad for Men's Voices with Piano Accompaniment. By Max Meyer-Obersleben, op. 98. Published by G. Schirmer, New York. Price 25 cents net.

"WAIFS." A Set of Eight Songs. By Charles B. Weikel. Published by C. W. Thompson & Co., Boston, Mass. Price \$1.25 net.

posers must set at some period of their inspired careers, as well as Heine's "Du bist wie eine Blume") is a charming bit of lyricism. A simple arpeggiated accompaniment is employed to support a tender and expressive melody and the composer has given us a lovely song, with no attempt at being any other than his natural self.

Kipling's "Mandalay" does not fare so well at his hands. It is, perhaps, due to the familiar setting of the poem by Oley Speaks and it is also possible that it is a song that one should not judge until one hears a great singer interpret it. To the reviewer it has nothing in it of the lilt which the poet has so capably set forth in his lines.

The final song in the set, "Lend me thine Fillet," to a poem by Edgar Rowland Sill, is a noteworthy song. It is built along broad and noble lines and has distinctive, melodic material in it. A Wagnerian influence is felt, which is conspicuously absent in the other seven songs, but the influence is a good one and adds greatly to the general effect.

The volume is nicely printed and engraved with a most attractive cover in blue, showing good taste on the part of the publisher.

ALEXANDER RUSSELL, whose setting of Sidney Lanier's poem "Sunset" proved last season to be worthy of a place among the best American songs of recent years, has recently issued through the John Church Company two new songs which command attention and which are fine examples of what the American composer is doing in this field.

Heine's "Wenn ich in deine Augen seh," a poem that is indeed difficult at this late day to find musical expression for, has received a setting at Mr. Russell's hands that is remarkably true to the content of the verses. The song is melodic in character and the accompaniment, which consists of repeated syncopated chords, contains many fine harmonic touches that are distinctive in line and color. The whole song has much character and style, and the use of fifths which the composer employs with good effect in two successive measures is one that is readily seen to be a natural and not a forced effect. It is at once novel and the dissonant touches brought about by it are delightful.

An excellent English translation has been provided by Eastwood Lane, who shows in his selection of words a sense of literary values and also a knowledge of what is singable and what not.

Goldsmith's "Elegy on the death of a mad dog," which has become known through Liza Lehman's setting of it, sung in America by David Bispham a few years ago, is the poem which Mr. Russell has chosen for his second song. His conception of the unique poem is one that dwells on the humor of Goldsmith's lines, whereas Mme. Lehman has created a burlesque-like atmosphere by having the vocal part Handelian in style with passage work in it similar to the passages found in the "Messiah" and "Judas."

The song opens with a measure or more of prelude, preparing the voice for its entrance in appropriate manner; the main subject is given out, with a triplet accompaniment, the left hand doubling the theme. The tempo is indicated as "fast with rollicking humor" and the song moves quickly. On the words "And in that town a dog was found," a fine bit of mock recitative is introduced; harmonically this section is perhaps the most interesting in the song and is immediately followed by the narrative of the friendship of the man and dog. Here the composer has a number of measures, with a figuration in the left hand in eighth notes that create a most fascinating effect, the academic nature of the figuration giving a touch of the facetious, which is what the composer has intended. The first tempo returns, and after the material presented has been stated again the last six measures leading to the ending are taken at a slower tempo; the ending is well planned and startles the listener, through the ingenious dissonance D sharp—E in the tonic E minor chord, which closes the song. It is dedicated to Morton Adkins, the American baritone, who will no doubt meet with great success in singing it.

"WENN ICH IN DEINE AUGEN SEH." Song by Alexander Russell. Price 50 cents. "ELEGY ON THE DEATH OF A MAD DOG." Song for a Baritone Voice. By Alexander Russell. Price 75 cents. Both published by the John Church Company.

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MISTAKES OF AMERICAN GIRL SINGER

Lacks Ability to Choose Teacher Aright and Hasn't Enough Regard for Technic, Says Oscar Seagle in Paris—New Operas by Messager, Massenet and Others—An International Musical Tournament

Paris Bureau of MUSICAL AMERICA, 3, Villa Niel, Paris, Sept. 16.

OSCAR SEAGLE, the noted pupil of Jean de Reszke and who is himself a professor of high standing in Paris, is sailing for New York to-day on the *New Amsterdam* to fulfill concert engagements in the United States from October until June of next year. He will open his tour at the Hippodrome in New York on October 15 and will then go West by way of the Southern States, reaching Chicago in December. His long experience with American singers and his reputation as a teacher are such that his opinion of the American girl's voice and of her chance of success in Europe is of particular interest.

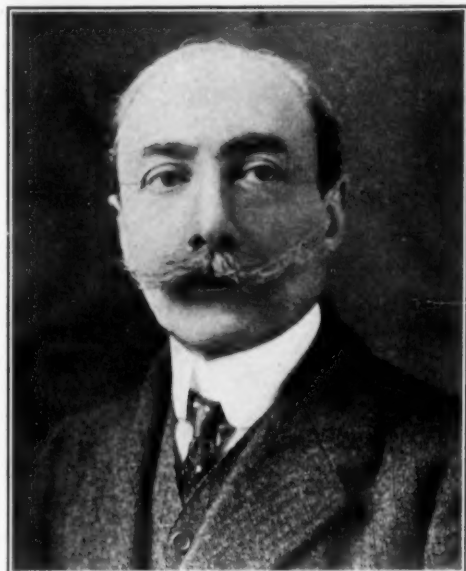
"Before recognizing the qualities of the American girl, let us consider her shortcomings," said Oscar Seagle in his characteristic way of coming to the point. "The American girl, first of all, lacks judgment of what constitutes good and bad voices, so she is handicapped from the start in her quest of a teacher. She either arrives in Paris with the choice of a professor made before sailing or else she comes here with the worthy intention of finding out for herself. In the first case she can neither judge the correctness of her professor's methods nor the voices which he has formed; in the second case she starts to go the rounds of the professors here—and they are legion—and she finally makes arrangements with a society teacher who introduces her about and gives her a good time.

"This is the greatest mistake of all. A girl should not expect anything from her professor except correct tuition. The professor who will spend his or her time entertaining pupils usually has no other way of holding them. I favor strictly business relations between pupil and professor. This does not exclude occasional musicales, which are practically public performances of which the lessons are but the rehearsals. To afford pupils an adequate hearing from time to time should be the aim and limit

of a professor's social relationship with his pupils.

Not Enough Regard for Technic

"The American girl, I am sorry to say, has not enough regard for technic. She thinks, because she has been told she has a 'nice' voice, that she can come to Europe, study for a few months—perhaps a year or two and make a startling debut at the Opéra Comique or even at the Opéra. The American girl has too much confidence in her power to do things. She thinks that 'where there is a will there is a way.' That is perfectly correct, especially in singing, where will and persistency are indispensable, but good singers are produced only by long

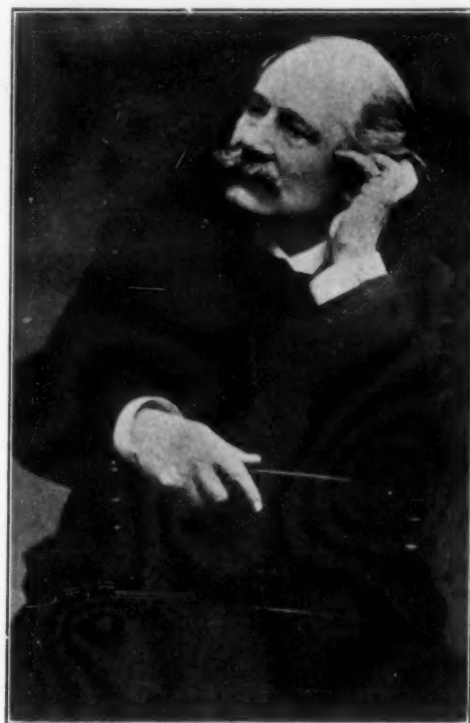


André Messager, the French Composer, and Director of the Paris Opéra, Who Is at Work Upon Two New Operas

years of training. European singers study from childhood before going on the stage, and they study every branch of the art, and so should the American who wants to sing

in grand opera. She should study solfège, enunciation, harmony, the history of music, every branch of the art in fact before coming to Europe. Then only, if she has a voice, will she be ready to profit by the lessons of her teacher.

"Another mistake which the American



The Indefatigable Massenet, Who Is Just Completing Another Opera

girl makes consists in striving to make her debut in Paris. It might as well be understood once and for all that this is practically impossible. There is room for only a limited number of débutantes at the Opéra and the Opéra Comique and these coveted places are reserved for the laureates of the National Conservatory.

"A more practical course for the American girl to follow would be to aim first of all for an American engagement and to come over every Summer to Europe to 'tune up,' correct errors and increase her repertoire. She would then be making money from the start, which is more than she can ever hope for over here, where the profession is overcrowded with talented singers.

"I don't mean to insinuate by this remark that European voices are superior to American voices," Mr. Seagle interposed at this point. "On the contrary, I do not hesitate to say that there are more good voices to the square mile in the United States than in any other country in the world, and I know that I am backed in my statement by the leading authorities of Europe.

"In conclusion, therefore, Americans as a nation have the natural aptitude to make good singers, and if they will only go through the preliminary technical training before they come to Europe there will be less cause for disappointment to all concerned."

Messager Discouraged Over Opéra Répertoire

André Messager has just returned from his vacation and resumed his place in the

directorial chair at the Opéra. Coincident with his return come the statements that the repertoire of the Paris Opéra lacks variety and that grand opera itself is dead. Messager claims that he has hunted everywhere for new operas to produce and has found none. He considers that the Opéra is unjustly treated and that public favor is turning toward the Opéra Comique. This he attributes to the variety of its repertoire because it is allowed to produce heavy opera, light opera and lyric drama, whereas the repertoire of the Opéra is confined to grand opera exclusively. Messager claims for the Opéra the right to stage such works as "Carmen" and "Werther," for instance, and feels confident that if this right were granted public favor would soon revert to the Opéra.

Messager is writing the music for "Dagobert," by André Rivoire, which will be produced next season at the Opéra Comique and for "Béatrix," by de Flers and Cailhau, which will see the footlights for the first time next March at Nice with Mme. Kousniezoff in the title part. The book of "Béatrix" was drawn, at Messager's suggestion, from the short story "La Légende de Sœur Béatrix," by Charles Nodier.

French composers are very busy just now in preparation for the coming season. Xavier Leroux is putting the finishing touches to "La Plus Forte," by Jean Richepin, while Reynaldo Hahn is working on a light opera the subject of which is drawn from Homer. Massenet is finishing the score of "Panurge," by M. Couyba, present Minister of Commerce of France, and Spietzmüller. He will also undoubtedly produce this Winter "Amadis," written some years ago in collaboration with Jules Garétié. Gabriel Fauré is revising "Pénélope." The librettist is René Fauchois, who created a sensation at the Odéon last Winter by his conferences on Racine. This work will be given at Monte Carlo. Ch. M. Widor has just begun work on a libretto by Maurice Léna drawn from Mistral's poem "Nerto."

International Tournament Planned

The Municipal Council of Paris has organized an International Musical Tournament to be held in this city next year, on May 25, 26 and 27, in which it is hoped that representative choral and orchestral societies of all nations will take part. The cash prizes amount at present to more than \$40,000 and there are numerous other awards, such as diplomas, trophies and medals. Already more than 200 orchestras, bands and choral societies have signified their intention of competing. The honorary committee includes Saint-Saëns, Massenet, Widor, Charpentier, Vincent d'Indy, Debussy, Erlanger, Puccini, Messager and many other famous names; and the jury which will judge the contests includes Chevillard, D'Estournelles de Constant, Louis Ganne, Vidal, and Pierné.

Camille Saint-Saëns has promised to write a special choral symphony for this tournament. The secretary is General M. Chavanon, 5 rue Saint Martin, Paris.

Mme. Tetrassini has bought a beautiful villa at Lugano and is having it fitted up with electric lighting and other modern improvements.

DANIEL LYNDY BLOUNT.

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A MERCILESS REVENGE

"NOW," said the husky musical critic, his eyes glittering with passionate satisfaction as he backed the little composer into a corner in the woods, "now I've got you. Ye gods, how I have longed for this hour when I should at last get you where I wanted you! Ever since you left this country at the close of your last season I have been praying for your return, thirsting for this meeting. By Jove! but the sight of you does my famished soul good!"

"Bub-but," protested the little composer, his teeth chattering like a pair of castanets, "whuh-what have I dud-done? I dud-don't recall thuth-that I ever injured you, sir! In fuf-fact it was yuh-you who inj-ured mum-me. Yuh-you sus-said that my sus-symphony was stut-stolen bub-bodily from Bub-beethoven, and not only thuth-that. Yuh-you went on to state bub-baldly that I wow-wasn't a pupil of Lul-Liszt, but a pup-piller of Mum-Mendelssohn."

"Yes, I did," said the musical critic fiercely, "and I repeat it. You are. I said it with all the force at my command, too. And do you recall what you said in return?"

"Nun-no, I dud-don't think I sus-said anything," quavered the composer.

"Yes, you did," retorted the critic. "In the presence of four friends of mine whose words go with me you said that I was a liar."

"Bub-but wait!" protested the little composer pleadingly. "Yuh-you have ut-utterly misunderstu-stood me. I remu-remember the incident very well, and I dud-did say that you were a lul-lyre, but I dud-didn't mean what you mum-mean. The lul-lyre

is the mum-most sensitive of mum-musical instruments. It is im-mum-mediately responsive to the slightest mum-musical touch. It was wow-with the lul-lyre that Apo-pollo chuch-chaunted the earth, and Orpheus wow-won the heart of Eurydice—"

"Oh, gammon," retorted the musical critic. "You meant nothing of the sort. You meant L-I-A-R. You know you meant L-I-A-R, and I know you meant L-I-A-R, and you've got to take the consequences."

"Very well," said the composer resignedly. But you won't make a very guggood ap-pup-pearance when I have you hauled into court on a charge of assault—a bub-big husky bub-brute like you getting a lul-little chap like me off in a cuck-corner, and pup-pounding him for making a nun-natural retort—"

The critic laughed ominously.

"It's going to be worse than that," he retorted. "I'm not going to strike any Wagnerian chords on your face, or use your ribs for a xylophonic rendering of Debussy—no, sirree!"

"Yuh-you aren't gugg-going to kuk-kill me, are you?" whined the little composer, shrinking back, his face going white with terror.

"Not on your life," retorted the critic.

"I'm going to strap you to a tree—"

"Yuh-yes?" gasped the little composer, almost in a state of collapse.

"And then," whispered the critic, hissing the words into his victim's ear, "and then I am going to play your symphony to you on an accordion! What?"

But the little composer made no answer. He had fainted under fear of the torture. —Harper's Weekly.

MISS LERNER TO RETURN

Pianist Will Tour America Again During Season 1912-13

Loudon Charlton announced this week that he had perfected arrangements to present in America during the season 1912-13 Tina Lerner, the pianist, who made a tour here two years ago. Before coming here, at the age of eighteen, Miss Lerner—who is remembered for her beauty as well as her playing—had attained a distinct vogue as a *Wunderkind*. Americans, however, have taken scant interest in wonder children in music, and Miss Lerner was obliged to compete with established pianists many years her senior. This she succeeded in doing in a marked degree, her two American seasons being distinguished by many recital successes and by appearances with the principal orchestras, including the Boston Symphony. She left this country years ago a mature artist of the foremost rank, with a reputation which she has since enhanced by repeated successes abroad.

Miss Lerner will give her first Berlin recital of this season on October 4. In January she will play in Hamburg, Leipzig, Dresden, Munich and Vienna, and in February in Amsterdam, this appearance to be followed by a second London recital and a tour of the provinces.



Tina Lerner

Thirty Years of Progress

Arthur Foote, who has written music that would be admired in any country, commented in a recent interview in San Francisco on the great progress made in this country during the last quarter of a century, adding that in the work of our own composers has been the greatest growth of all. "A country living on the music of other countries is parasitic. Thirty years ago we had little music of our own, and we had to get everything from Europe. Now we have a great deal of music of good quality. We have a small band of good composers, and the future is full of promise. We are putting more good brains into music than ever before."—New York Evening Post.

WITH SEATTLE TEACHERS

Resumption of Work in Studios as Instructors Return from Vacations

SEATTLE, WASH., Sept. 27.—F. Boyd Wells, pianist and teacher, has opened his studio in the Eilers Building. Mr. Wells has been unusually successful as a teacher and many of his artist-pupils have met success professionally.

Charles Stone Wilson, of New York, has decided to remain permanently in Seattle and teach a large class of students who have been with him during the past Summer. Mr. Wilson sang at the opening concert of the Ladies' Musical Club, where his splendid voice made a profound impression.

Silvio Risegari will teach at his residence studio No. 714 North Broadway this season. Mr. Risegari was piano soloist at the Sängerkongress held in this city last August.

Alfred Rollo has returned to this city from the East and has begun teaching in his studio in the Holyoke block. Until 1908 Mr. Rollo was solo tenor in the Fourth Presbyterian Church, New York City, but since then has resided in this city.

Nellie C. Cornish announces in connection with her work with children a special kindergarten course in ear training and singing for children from the ages of three to six.

Louis Dimmond, pianist, will teach this season in conjunction with Mme. Grace Towers soprano.

During his stay in New York the class of Frederick Powell vocalist will be in charge of his pupil Gwendolyn Geary.

CARL PRESLEY.

Harold Meek a Pupil of Many Masters

Harold Meek, the Canadian baritone, who has recently returned from his studies in Europe, is to devote himself during the season at hand to concerts and oratorio work under the direction of Marc Lagen of New York. Though young in years Mr. Meek is old in the study of his art, for he has been the pupil of almost a dozen of the masters of the art of singing. He studied in Canada under Cyril Dwight-Edwards; in New York, for three years, with eminent teachers; in Paris, with Frank King Clark and Oscar Seagle, also coaching with Georg Vollerthum, and in Italy with Lambardi and Signor Franze.

This "daffydil" came near causing the collapse of the editor of a New York "yellow" when handed him the other day: "Is Pavlova peeved because she can't get more applause than Mord-kin?" Help-ski!

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HINSHAW

A COMPOSER WITH SOMETHING TO SAY

The Increasing Fame of Frederic Ayres, an All-American Musical Product, Whose Worth Is Gaining Widespread Recognition

A FIGURE of prominence in the musical world of to-day, a recruit in the steadily increasing ranks of American composers, is Frederic Ayres, of Colorado Springs, whose unusual pictorial instincts expressed in song and rhythm are commanding a decisive recognition from the American public and achieving a priority that is natural. Born in Binghamton, N. Y., in 1875, Frederic Ayres is an all-American product both ancestrally and musically. As far back as the composer has made an effort to discover his forefathers are American and his years of study were all spent in America with American teachers. To Edgar Stillman-Kelley and to Arthur Foote belongs the honor of having guided his student footsteps.

Soon after completing his studies with Arthur Foote in Boston Mr. Ayres's health, which had never been rugged, almost failed and he was compelled to seek rejuvenation in the climate of Colorado. This he has almost accomplished after nine years of residence in Colorado Springs and with returning health his extraordinary musical endowment is evincing itself in everything he writes. An interesting phase of Mr. Ayres's career is that he has never learned to play an instrument.

Mr. Ayres has not been especially prolific in published compositions during the ten years he has been writing, partly owing to the fact that it is not always that he is able to work, and partly and more importantly because he is satisfied only with a high standard of quality. He has written more songs than anything else and through them has found a medium for expressing his dramatic tastes. His published works include two songs from Browning that are published by Albert Stahl, of Berlin, and are called "In a Gondola" and "Spring Song." Then there are several Shakespearean songs, among them "Where the Bee Sucks," "Sea Dirge," "Come Unto These Yellow Sands," taken from the "Tempest" and published by the same house as the Browning songs; a madrigal "Take, O Take Those Lips Away," from "Measure for Measure" and "It Was a Lover and His Lass," from "As You Like It." Another song, "Hesper," is from Henry Van Dyke's poem of that name and "Bestowal," another of his compositions, is from a poem by Margaret Fullers.

Some intensely interesting examples of Frederic Ayres's work are his "Three Modern Fugues," in which he has attempted to use in fugue form the various musical materials that have been developed down to the present day. These fugues are being used upon any number of musical club



Frederic Ayres, Composer

programs throughout the country and are distinctly in contrast to the fugues of the old school in that they are pleasant to listen to as well as affording no end of

study for the serious-minded student. They are thoroughly modern in spirit with form as nearly the perfection of symmetry as possible.

Dramatic fitness appeals to Ayres in his work of composition at all times. He has the following dramatic works in manuscript which will no doubt be perfected for publication soon. A cycle of songs from Kipling called "Songs of the Seemone Wolves"; songs from Shakespeare, Swinburne and Rossetti; a trio for piano, violin and cello; an orchestral tone poem entitled "The Wayfarer," which the composer says is connected remotely with Whitman's "Song of the Open Road"; a truly splendid overture which is a development of some cowboy folk songs and will be called "From the Plains," including "The Lone Prairie," "The Old Chisholm Trail" and "The Rear Guard Song" from Andy Adams's "Log of a Cowboy."

Mr. Ayres lives in his music and no sooner is one thing completed than another is begun. He is often engaged on several compositions at a time and as his health improves he hopes to attempt larger and larger forms of composition. He would like to do more in sonata and symphonic work. He intends to avoid the common tendency to place too much stress upon harmony relative to melody and polyphony. He says "the next step in music will be to make use of the wonderful advancement that has been made in harmonies the last few years, applying them to the development of an equally new polyphony—possibly to an equally new simplicity." He thinks perhaps we shall go forward to something that will possess the clarity of Mozart but will be vastly different from anything that has been written in the past.

In his serious and conscientious attitude toward music Ayres reminds one of MacDowell; in the clarity of his musical vision and in his freedom from the fetters imposed by the conventional in music, he is like MacDowell; his personal appearance is much the same as that of MacDowell in his busy, happy days, having a finely shaped long oval head set well on his shoulders,

dark brown hair combed back from his forehead, a dignified, courtly bearing, a serious speech for so young a man, a flashing wit and a charming, gentle smile.

LOIS HUDSON ALLEN.

Riccalli String Quartet of Berlin to Tour America

The Riccalli String Quartet of Berlin will make its first American tour this season. This quartet was organized in Berlin in 1907 and opened its activities in the German metropolis. The Berlin critics were unanimous in its praise and subsequent tours of Germany and Russia were accompanied by the same success. After four years of European touring the quartet comes to America for a long season now being arranged by Manager Paul Bechert of Omaha, Neb., who has already booked the four artists for many of the principal cities and is negotiating for numerous other appearances. The quartet is composed of Jean W. Rietsch, first violin; Max Thal, second violin; A. F. Stechele, viola, and Richard Callies, cello.

Janpolski at Atlantic City

Albert Janpolski, the baritone, gave two private recitals last week in Atlantic City, N. J., before distinguished audiences. His programs were made up of many interesting novelties and his interpretation was excellent. He is to make five new records for the Victor company this week, among them Beethoven's "Die Ehre Gottes," Schubert's "Du bist die Ruh," the Russian "Song of the Volga Boatmen" and a Russian Gypsy Song, which he is said to sing with telling effect.

Carl Presley Locates in Seattle

SEATTLE, WASH., Sept. 27.—Carl Presley, who, until recently, has been associated with the piano and theoretical departments of the Bush Temple Conservatory of Chicago, has opened a studio and will teach in Seattle during this season.

The Richard Wagner Theater at Scheveningen, Holland, is to be opened in 1913.

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IDEAL INTERPRETATION FOR THE PIANIST

By W. K. STEINER.

THE object of every serious pianoforte student is to become familiar with the best literature of his instrument and to develop the ability necessary for its proper interpretation.

This ability is the complete mastery of all technical figures, consciously controlled by every shade of intelligent musical feeling. The mastery of technic is a vast, arduous study in itself, but after all is only a means to the desired end—a perfect rendition of the ideal interpretation. We decide how to play a composition and then work up our technic until it meets every requirement of our ideal. Conceiving the ideal is the most important function of the pianist, and how to attain it is the gist of this article.

A composition cannot be correctly played unless it is first subjected to a minute analysis. Such an analysis is possible only for one possessing an extensive knowledge of musical form, harmony and counterpoint. It requires from five to ten years' studious application and observation to master fairly the various branches of the theory of music. Only the unusually gifted, with a strong inclination for art, care to probe the scientific side of music, on account of the time and difficulty involved; in fact, one must have genuine professional aspirations to learn patiently the dissection of the Why and How of composition, by which independence is alone attainable.

A musical composition, like a poem, consists of verses or sections which usually follow a chosen design or form. The first thing to do is to mark off the verses or sections with alphabetical letters. The further subdivision of these into periods and phrases can be shown directly on the music by means of legato bows or com-

mas. In this way the fruits of one's meditation are not lost. After this analysis is correctly and accurately accomplished, which is merely establishing the inter-punctuation, the highly important matter of declamation, or how to sing the phrases, must be decided.

A truth can be stated without feeling. Its oratorical effect depends entirely on the imagination of the speaker. On the other hand a lie can be told dramatically, but it is always detected by auditors familiar with the subject. This obtains in music as well as in oratory. Musical phrases are more varied in character than figures of speech, therefore a musician's imagination is drawn upon more heavily than for any spoken word. It is said that music begins where poetry ceases to express human emotions.

The main thing then is to find out the most important declamatory point in the phrase, which is called the climax. The department of musical dynamics is very little understood from a scientific standpoint, simply because science always marches at a respectful distance behind art, sometimes several hundred years. For the discerning ones, however, there is a way to determine the climax scientifically, without trusting entirely to the vagaries of feeling. It is established in part by the contour of the melody and the dissonance of its attendant harmonies. The phrases must also be considered in their dynamic relation to each other. It is generally conceded that, "every complete musical phrase has a natural dynamical climax to which we rise in crescendo and from which we recede in diminuendo."

The degree of stress and beauty with which each phrase is executed is purely a matter of individual temperament, that subtle, in-born feeling for minute gradations of shading, which reveals the artist's sense for dissonance, and instantly attracts or repels the sympathy of his hearers in direct ratio to their appreciation of such infinitesimal colorings.

The dancing master can indicate steps and their direction. One pupil will instinctively perform like a fairy, the other like a clodpoll, both being correct, but not equal in grace, temperament, or the fine sense of beautiful motion. It is so in music; the teacher can point the way if he is properly equipped, but pupils' performances will vary with the grain of their brains. Our highest endeavor should therefore be to phrase correctly and declaim feelingly. The music should virtually talk.

A reasonable security in musical judgment cannot be attained with less than five years of theoretical preparation, no matter how advanced one's technic may be. The majority of pupils lack this theoretical

training. They merely play the notes of a piece and fail even to approach the foothills of ideal interpretation, let alone the summits. They also study under teachers who ought to be occupied with something else and they use bad editions of the music because they do not know any better. The pupil who cannot take up the theoretical side of music study must select the best teacher he can find and insist on the use of an edition of the music which shows a correct analysis of every single phrase in the composition, accompanied by the proper indications for its dynamical execution.

An edition in which violin bowing is the basis of exposition does not suffice for the pianist. In most cases such editing is a real detriment to correct conception. It is generally understood among pianists that at the right end of a legato tie or bow a slight shortening of the last note must be effected. A violinist usually changes his bow over the bar and most of the piano literature is, by this method, phrased with the bar lines—which is no phrasing at all. In an ideal edition, the limits of each complete phrase must therefore be shown, with special attention directed to the many which begin with an "Aufsatz," that part of the phrase before the bar or the primary accent. It will not do to show only an occasional phrase, or dynamical sign. Much is left out by editors because they are at sea, and not knowing what to do, pass measures in utter silence. The bulk of edited music on sale is so faulty and incomplete in both phrasing and dynamics that it is said, "No sane person pays any attention to the markings." But it is difficult for an aspiring pupil to look at the notes and not their surroundings. Why do we have so much bad piano playing? Because the majority of suggested interpretations in these yellow editions are musical lies, and figuratively speaking, the pupil has the lie with him all week and the teacher for a mere hour on the Sabbath. In an ideal edition, every single phrase must also have its dynamical expression pictorially shown by the proper crescendo and diminuendo signs, and the rise or fall of the phrases to or from their common climax carefully indicated, so that there may be no doubt about how loud or how soft any phrase in the composition is to be played.

The rather vague subject of *tempo rubato* (elasticity of the time) is easily solved by such an edition, as one merely accelerates to the indicated climax and uses the time thus gained in adding stress to it. The adjustment to the normal tempo is then decided by the player's sense of proportion. Musical phrases may be likened to the waves of the ocean.

Each and every phrase in a composition

must be declaimed as beautifully as possible, the outcome of intelligent effort, and never left to chance. The slogan of the player-piano people, "played with your expression," is a very dangerous thing for art. The expression of a composition lies imbedded in the work itself and cannot be changed even by the composer, unless he alters his phrases and harmonies. Inexperienced composers often mark their music incorrectly. A player who is ignorant of the science and art of music makes a sorry spectacle with his expression, more so the pumper with his mechanical string of meaningless tones.

We must learn to subject intellectually our inherited musical feeling and acquired technic to the requirements of the composition as it exists. We must endeavor to fathom the composer's intention which is never entirely hidden from the discerning eye, the eye that understands what it sees. Then we may glory in the beauty of our created art, pass by the many idiosyncrasies of pseudo-artists, the immature stars in the musical firmament, and bow at the feet of those who know and feel the unalterable laws of Nature, which surely dominate the realm of sound, as they do of light and heat. There can be no musical result without a cause. The cause may be an accidental act of intuitive genius or inspiration if you will, or it may better be the result of conscious volition guided by an absolute knowledge of the facts. Let us take no chances, but strive to know what we are doing and why.

It is the sure method of attaining ideal interpretation.

Musical Art Society to Give Two Concerts

The Musical Art Society of New York will give two concerts on Tuesday evenings, December 19 and March 12 next, under the direction of Frank Damrosch. This is the society's nineteenth session.

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MISS RENNYSON ON HER WAY HOME FOR ENGAGEMENTS HERE



Gertrude Rennyson as "Elsa"

On account of earlier bookings Gertrude Rennyson, the dramatic soprano who has been singing in Bayreuth, was obliged to change her sailing date and found great difficulty in securing passage on a steamer that brought her here in time for her first engagement in Detroit October 15. Eugene Kuester has just received a cable announcing that she will arrive here on October 8. An exceedingly busy season, including appearances with many of the leading orchestras, has been arranged by Miss Rennyson's managers, Messrs. Kuester and Richardson.

Campanari Resumes Teaching

Giuseppe Campanari, the noted baritone of the Metropolitan Opera House, returned to New York from his vacation on September 26. He announces that he will teach a number of advanced pupils at his studio until the middle of November, when he goes on an extended concert tour.

Charlotte Lund in New Wilmington

A telegram to Marc Lagen, the New York manager, received October 3 from W. W. Campbell, director of the Westminster College of Music, New Wilmington, Pa., reports the success achieved by Charlotte Lund, the soprano, in a concert on the

preceding evening. Mr. Campbell mentions Miss Lund's fine control, purity of tone and artistic finish and says that she was recalled a number of times by a most enthusiastic audience. A return date has been booked.

BONCI IN BUENOS AYRES

Carries Off Honors of Performance of "Il Matrimonio Segreto"

BUENOS AYRES, Aug. 15.—The much-heralded presentation of Cimarosa's "Il Matrimonio Segreto" took place here last evening at the Colon. Owing to the great success attained by the opera at La Scala, Milan, last Winter, the performance attracted an audience made up of the most prominent people in artistic and social circles. The house was entirely sold out three days before the performance and tickets were at a premium.

The opera was a pronounced success, both the music and its interpretation arousing the audience to great enthusiasm.

The honors of the evening were carried off by Alessandro Bonci, who appeared in the rôle of Paslino. Signor Bonci was in excellent voice and sang delightfully. The aria, "Prima che spunti in ciel l'aurora," was perhaps the most admirable part of the great tenor's work and at the close he received an ovation so sincere and emphatic that the no-encore rule was set aside and the aria repeated.

Signor Bonci will sing *Fernando* in "La Favorita" on next Thursday and sails for San Paulo, Brazil, on the 28th. In San Paulo he will sing ten performances and will appear at the opening of the new Teatro Municipal, at the special request of the President of Brazil, who will attend the performance.

Mary Cracroft to Bring César Franck Novelty Here

Mary Cracroft, the English pianist, who created so favorable an impression in this country last season, will return in January for another tour under the management of E. S. Brown. The most important novelty of her season will be the first performance of César Franck's "Les Djinns," for piano and orchestra. The work is described as a symphonic poem in one movement. It has never been heard in America. Miss Cracroft will also introduce a number of novelties from manuscript which she has received from Russia and which she is now working on.

Oscar Saenger's New Studios

Oscar Saenger has just returned from a tour of Africa and Europe and is now settled in his new studios at No. 64 East Thirty-fourth street. Telephone 9054 Madison square.

ARTHUR VAN EWEYK AND FRIENDS IN GERMANY



From Left to Right Are Seen Arthur Van Eweyk, the Baritone; Frau Rentsch-Sauer, Director Kahl, His Wife and Daughter, and Ludwig Hess, the Tenor

WHEN Arthur Van Eweyk, the noted Dutch-American baritone, comes to America he will appear on at least one occasion in conjunction with Maud Powell, the violinist. Manager H. Godfrey Turner last week completed arrangements for this

concert, to take place in Indianapolis on November 3. Mr. Van Eweyk has been enjoying a series of conquests through his artistry in Europe this Summer and his concert tour in America gives promise of keeping him busily occupied throughout the coming season.

IN OLE BULL'S MEMORY

Will of Daughter Leaves Fund to Maintain Violinist's Norway Home

ALFRED, ME., Oct. 2.—The will of the late Mrs. Ole Bull Vaughan, daughter of the famous violinist, Ole Bull, was offered for probate here to-day, and contained a clause providing that the annual net income of a fund amounting to \$30,000 should be used for preserving, maintaining and making improvements upon Lysoen, Norway, the home of Ole Bull, as a memorial to his memory.

All the rest of the property, about half a million dollars in value, is left to the testator's adopted daughter, with the wish that "she will devote herself, as I have done, to honoring Ole Bull's memory in Norway, and that she will preserve and maintain Lysoen as a beautiful home."

Many New Engagements for Annie Louise David

Annie Louise David, the harpist, has resumed her teaching and has a class this year that is again larger than last season's. Her concert season promises to be brilliant and engagements have been closed for her in many places where she has not played before. Among them are five appearances in Oklahoma, four in Georgia, two in Kansas and two in North Dakota. From present indications her concert record of last year, which was a formidable one, numbering

some hundred concerts, will be exceeded at the close of this year.

Croxtan Quartet in Richmond

RICHMOND, VA., Oct. 2.—The Frank Croxtan Quartet, Agnes Kimball, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Frank Croxtan, basso, assisted by Clara Blakeslee, pianist, opened its season here to-night at the City Auditorium. An audience of 2500 heard the excellent program and gave unanimous approval of the work of the organization. The quartet is booked for ten weeks throughout the country.

Kelley Cole Resumes Activities

Kelley Cole, for a number of years recognized as one of America's leading concert tenors, with the assistance of his gifted wife, Ethel Cave Cole, pianist, has resumed instruction at his studio, No. 57 West Fifty-eighth street, New York. Mr. Cole will extend his activities in the concert field this season. He had signal success at Bar Harbor, where he appeared in a recital program this Summer.



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FIRST PITTSBURGH ORGAN RECITAL

Remarkable Interest Manifested in
Heinroth's Performances at
Carnegie Institute

PITTSBURGH, Oct. 2.—Remarkable interest was manifested in the opening pair of organ recitals at Carnegie Music Hall Saturday and Sunday with Charles Heinroth, director of music and organist of Carnegie Institute, presiding at the great organ. He was given a most flattering reception by both the Saturday evening and Sunday afternoon audiences.

The Saturday program was varied and splendidly executed. The opening number was the overture to "Fingal's Cave," by Felix Mendelssohn. This was followed by "Kol Nidre" by Max Bruch; Menuet in E flat from "L'Arlesienne," Bizet; Sir Edward Elgar's allegro maestoso, first movement, from Sonata opus 28; Guilman's "Pastorale in A Major"; Bach's "Tocatta and fugue in D Minor"; William Faulkes's Barcarolle in B flat and Wagner's march from "Tannhäuser." Mr. Heinroth exhibited splendid mastery of the big instrument.

Harvey B. Gaul, organist of Calvary Church, yesterday inaugurated his second season of half-hour organ recitals before regular church services, which proved popular last year. His offerings consisted of such numbers as Prelude to Suite, Max Reger; "The Little Shepherd," Debussy, and "Marche Religieuse," Wagner. This church has a full choir of sixty voices.

Caspar P. Koch, city organist at the North Side Carnegie Music Hall, also inaugurated the twenty-third season of free organ recitals yesterday and his season gives promise of being very interesting. Mr. Koch was assisted by soloists from

the members of the Schubert String Quartet.

The Pittsburgh Male Chorus, James Stephen Martin conductor, opened the new Columbus Theater at New Kensington last week, giving a splendid program, this being the chorus' first appearance this season. Hollis Edison Davinney was the assisting soloist, his violin selections being splendidly received. He is baritone of the quartet and chorus of the Second Presbyterian Church, of which choir Mr. Martin is the director. Mr. Martin intends to give his usual series of recitals at the Rittenhouse this Winter. He reports having placed pupils in church positions as follows: Gertrude Heaps, soprano, Third United Presbyterian Church; Mary Gibhart, soprano, Thomson Methodist Episcopal Church; Anna Kusebach, Mt. Lebanon Presbyterian Church; E. H. Alexander, baritone, First Presbyterian Church, Shields, Pa.

Silas G. Pratt, president of the Pratt Institute of Music and Art, who was a pupil of Liszt, is making special arrangements to commemorate the great composer's birthday, October 9, at which time he will give a special concert of Liszt's works at the Carnegie Lecture Hall, in which the graduates and pupils of his school and others will participate.

The Tuesday Musical Club has decided to give all its entertainments the coming season in the auditorium of the handsome Twentieth Century Club recently finished at Grant Boulevard and Parkman streets.

Christine Miller has been engaged as soloist for the Minneapolis Orchestra, December 3, and for the New York Symphony Orchestra at Brooklyn, February 3. Her first New York appearance this season will be in a recital at the Waldorf Astoria, November 16. E. C. S.

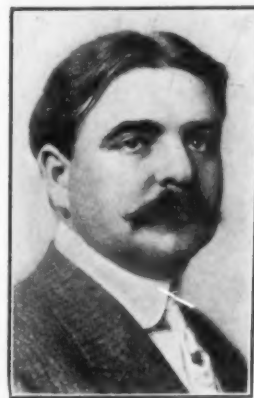
American Pianist Opens Berlin Concert Series

BERLIN, Sept. 30.—George McKannus, pianist, of Seattle, Wash., had the honor of opening the season at Beethoven Saal last Monday evening with the first of the season's recitals.

SPOKANE NEGOTIATES FOR MR. SASLAVSKY

New York Symphony's Concert-
master Wanted for Orchestra
in the West

Alexander Saslavsky, the assistant conductor, special soloist and concertmaster of the New York Symphony Orchestra, is in New York after an extensive tour through the West. Mr. Saslavsky expresses himself as much gratified with the success which attended the engagement of the New York Symphony Orchestra in Spokane, Wash., an engagement which was originally for three weeks and which was extended



Alexander Saslavsky

ten days on account of the artistic success and the unusual size of the audiences, which often numbered about 5,000 people. The engagement was entirely under Mr. Saslavsky's direction, the New York Symphony Association having given him full authority to draft from the orchestra the best available players and conduct the body of men brought out for the Summer engagement. On his return from Spokane Mr. Saslavsky said to a MUSICAL AMERICA man: "I have been approached on the question of a permanent orchestra in Spokane and am giving the proposition favorable consideration. My engagements and contracts for the Winter preclude anything definite at present along that line."

Mr. Saslavsky has resumed his duties as concertmaster and special soloist of the New York Symphony Orchestra. He will be the soloist in one of the symphony concerts at the New Century Theater, and has added many novelties to his repertoire for similar appearances in other fields.

Mr. Saslavsky has reorganized his string quartet and trio, which are under the management of Mrs. Paul Sutorius, and is preparing for his own recitals of the coming season. One of the features he proposes to introduce will be the new concerto by Max Bruch.

A new departure in concert work will be a series of joint recitals with Hans Kronold, the celebrated cellist.

Yvonne de Treville in Centenary Performance of Thomas's "Hamlet"

BRUSSELS, Belgium, Sept. 30.—Yvonne de Treville, the New York coloratura soprano, who is to make an expended concert tour of America this season under the management of R. E. Johnston, announces that she will sail for home November 15. Mlle. de Treville has been having a great success of late in the festivals celebrating the centenary of Ambroise Thomas, having been especially engaged to sing *Ophelia* in that composer's "Hamlet" at Vichy. She made the Shakespearean heroine lovely in voice and person and several members of the family of Thomas, who were present at the performance, covered her with compliments at its conclusion.

Johnston Stars for St. Louis

R. E. Johnston has booked the following artists to appear as soloists this season

with the St. Louis Symphony Orchestra: Albert Spalding, violinist; Berta Morena, soprano of the Metropolitan Opera Company; Rosa Olitzka, the Russian contralto, and Yvonne de Treville, the coloratura soprano, whom Mr. Johnston is bringing to America this season.

Jessie Davis, Boston Pianist, Reopens Studio

BOSTON, Oct. 2.—Jessie Davis, the pianist, has returned from a month's rest in Vermont and opened her studios in Huntington Chambers to-day. She had several Summer engagements at the North Shore during the early part of the season. She plans to play a good deal this season in recital and concert, and also has a large class of pupils who are beginning their studies at once. D. L. L.

Eminently Qualified

[Henry T. Finck in the *Scrap Book*.]

Though generally amiable, Liszt had at times a sharp, sarcastic tongue. One evening he had invited three musicians to his rooms. One of them proposed a game of whist. Two sat down, and the host turned to the third, saying:

"Come, take a hand!"

"Master," he replied, "I don't know anything about it."

Whereupon Liszt, to the delight of the others, retorted:

"Oh, very well, you can be our critic!"

Commonwealth Orchestra's Second Concert

The second "wage-earners' concert of the Commonwealth Symphony Orchestra of New York will be given on Sunday afternoon, October 8, in the Sixty-ninth Regiment Armory, Lexington avenue and East Twenty-sixth street. A feature of the program will be the playing of "Kol Nidre," the Jewish hymn, by the orchestra of one hundred pieces.

Boy Pianist Coming for Tour

Herbert Sachs-Hirsch, the sixteen-year-old pianist, whom R. E. Johnston is to present to the musical public, will begin his season on January 5 next and will appear at several of the Sunday night concerts in New York at the Waldorf-Astoria and the Spring festivals. The boy is a native New Yorker, born of German parents, and of late years has been studying in Berlin. He has been appearing in recitals there since he was fourteen.

Heinemann to Sing in Baltimore

Alexander Heinemann, the German *lieder* singer, has been engaged to give a recital under the auspices of the Peabody Conservatory of Music in Baltimore Friday, February 23.

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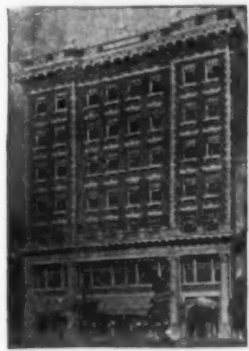
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PERLEY DUNN ALDRICH, baritone and teacher of singing, has returned from his vacation and opened his studios in Philadelphia and New York. Mr. and Mrs. Aldrich spent the Summer at Cumberland Head, Lake Champlain. Mr. Aldrich's Summer school was the largest he has ever had. Among his pupils were Austin L. Hughes, who is entering the operatic field this Winter in Savage's production of "The Girl of the Golden West"; Kenneth H. Dryden, who was coaching "Pagliacci" and "Carmen"; Claude L. Fichthorn, of

Reading, Pa., and Henry C. Rowley, tenor, of Utica, N. Y., prominent teachers and singers.

The group pictured above shows Mr. Aldrich's musical household. Reading from left to right the members are: Seated, first row, Stewart Porter, Miss Aldrich and Mrs. E. B. McKenna; upper row, seated, H. C. Rowley, Mrs. Aldrich and Mr. Aldrich; standing, C. L. Fichthorn and K. H. Dryden.

Mr. Aldrich has a large class for the Fall and numerous singing engagements.

ANXIOUS TO HEAR FARRAR

St. Louis Displays Great Interest in Prima Donna's Appearance

St. Louis, Sept. 30.—Unusual interest is being taken in the coming concert on October 13 by Geraldine Farrar and Edmond Clément. The entire tier of boxes at the Odeon has been sold and the advance orders for seats shows that the concert will have a record-breaking attendance, notwithstanding the fact that it is one of the earliest of such magnitude that has ever been given in the city. Already there are several prominent social affairs being arranged for Miss Farrar during her stay here, as she is very well known locally.

Mrs. Franklin Knight has returned to her work after a four months' Summer studying with Isidore Braggiotti, of Florence,

Italy. Mrs. Knight is inaugurating her season's work by giving a small recital on next Monday afternoon with her accompanist, Mrs. E. E. Froman, at the piano.

Edith Martin and Florence Hammon, who have specialized in the instruction of children will open their studio in the Musical Art Building next Saturday.

Oscar Condon, manager of the Symphony Orchestra, left last night for a short visit to Chicago. It is known that the orchestra has engaged four additional soloists of international reputation, but the formal announcement has not been made as yet. This will make a full quota of fourteen artists, leaving but one pair of concerts without a soloist.

H. W. C.

Moratti Resumes Berlin Teaching

BERLIN, Sept. 23.—Vittorino Moratti, the Italian maestro of Berlin, who has been spending his vacation of several months in Italy, has returned to town to resume his

work with his Berlin class. Signor Moratti has been in great demand, even during the Summer. While in Italy he was induced, rather against his inclination, to take a number of singers as pupils, including several from the various Italian opera houses and was requested to direct a performance of "Les Huguenots." His arrival in Berlin was welcomed by his large class of last year's pupils and by a goodly number of new applicants anxious to begin their studies.

O. P. J.

FIRST RICHMOND CONCERT

Marine Band Opens Season—Radcliffe Books Tabernacle Choir

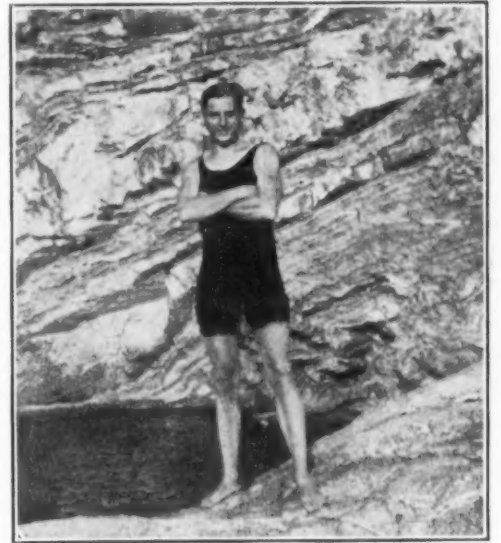
RICHMOND, VA., Sept. 29.—Manager Radcliffe made an announcement during the intermission of the Marine Band concert here last Monday night which caused a stir among musical people and the public at large. He stated that he had been successful in obtaining for Richmond, instead of Pittsburgh, a concert by the choir from the Mormon Tabernacle at Salt Lake City, Utah. This renowned organization will shortly make an Eastern tour, taking in Boston, New York, Baltimore and other large cities, Richmond being the last stopping place. Mr. Radcliffe said that the date would be November 16.

The Marine Band opened the season of 1911-12 with a very delightful program before an enormous audience. Lieutenant Santelman drew music of every character from his men until it was hard to imagine that such tonal effects could be obtained in brass. Every minute detail in the Liszt's Hungarian Rhapsody No. 2 was executed as though one and not three score musicians were performing. A feature of the concert was the cornet numbers by Arthur S. Whitcomb, including the Haydn-Milliard, "Le Rêve d'Amour" and an encore, "My Hero," from the "Chocolate Soldier."

Singing under the name of "Miss Lenora" in a local theater this week a young and exceedingly handsome girl is claiming the attention of play-goers by her truly remarkable vocal abilities. Her lower register has a warm sympathetic quality of the Homer type, while perhaps her most wonderful gift lies in a combination with a high register which in one song reached high D in bell-like resonance. Roughly guessed at, her range is from low to high C and "then some."

G. W. J., JR.

WHERE BARITONE VON WARLICH HAS SPENT SUMMER




Reinhold von Warlich at Levanto, Italy

Reinhold von Warlich, the German baritone, who has been spending the Summer in Levanto, Italy, is in Florence for September and October. He will spend November and December in concert giving through western Germany—Cologne, Coblenz, etc.—and in England. He expects to return to New York in the middle of January.

Elizabeth K. Patterson Resumes Teaching

Elizabeth K. Patterson, teacher of singing, of New York, has resumed work at her studio at No. 257 West 104th street. She expects to introduce one of her pupils, who has been with her two years, in a song recital this month. Miss Patterson was for fifteen years a student of singing and a teacher in London and Paris, spending three years in the latter city with Mme. Mathilda Marchesi. In London she studied oratorio with Sir Charles Santley.

The Vienna Court Opera is being partially rebuilt during the Summer recess.



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POHLIG'S FIRST THREE PROGRAMS

Philadelphia Orchestra Concerts Designed to Present Contrasts Between Modern and Classic Schools—More New Singers for Dippel

PHILADELPHIA, Oct. 2.—Already Mr. Pohlig has announced the programs for the first three weeks of the Philadelphia Orchestra's season, beginning Friday afternoon and Saturday evening, October 13 and 14, when the numbers will be Beethoven's "Leonore Overture No. 3," Saint-Saëns's Symphony No. 3, in C Minor, op. 78, for orchestra, organ and piano (with S. Tudor Strang at the organ and Wassili Leps and Clarence Bawden at the piano); waltz from the opera, "Der Rosenkavalier," Richard Strauss (for the first time at these concerts), and the "Siegfried Idyll," and vorspiel from "Die Meistersinger," Wagner. The second program, with Alma Gluck, soprano, as the soloist, will have as

orchestral numbers Goldmark's "Sakuntala" overture, Symphony in G Minor, Kalinnikow, and the overture to Smetana's "The Bartered Bride." For the third pair of concerts, which is given over to a commemoration of the centenary of Liszt's birth, the program will be as follows: "Les Préludes," Liszt; "Unfinished" Symphony, Schubert; "Battle of the Huns," Liszt (first time).

Mr. Pohlig, in his general planning for the season, will build up his programs by means of striking contrasts between the modern and the classic and romantic schools. He avers that nothing will be neglected to present all the varied features of the older compositions, but in order that they may be understood in the light of musical development a very wide range of music from the modern schools, racial and national, will be brought forward. The October programs, as given above, reflect this in all details.

More New Singers for Dippel

Still they come—the new singers for the opera. One of the latest promised by Mr. Dippel, who seems to have come back from the other side with a whole galaxy of warblers up his managerial sleeve, is Mlle. Jenny Dufau, "who has been," we are told, "one of the stars of the Munich opera for the last season." Mlle. Dufau, who is but a little over twenty, has, nevertheless, scored an unusual success, it seems, having been selected to succeed Frieda Hempel, the celebrated German coloratura soprano, at several opera houses when the latter went to Berlin. According to Mr. Dippel his new songbird not only possesses a beautiful soprano voice of unusual clarity and sweetness, but remarkable technic and musical execution.

Another announcement just made by Mr. Dippel, and one which especially interests many Philadelphia opera-goers, is that Zenatello, the tenor, who was one of Mr. Hammerstein's most popular singers, will be heard here several times this season, coming from Boston, and that Polese, the baritone, also formerly a great favorite here, and likewise a member of the Boston company, will appear occasionally. Among the new singers is Mlle. Zina Brozia, a statuesque soprano from the Paris Opera, who is noted for "fire and fervor" and gorgeous costumes, while Mlle. Galli, who has been leading the ballet at several Riviera opera houses for two seasons, has been engaged as *première danseuse*.

Five Boston Orchestra Concerts

The Boston Symphony Orchestra's Philadelphia concerts this season will, as for several years, be five in number, to be given at the Academy of Music on Monday evenings, November 6, December 4, January 8, February 19 and March 18. The soloists are to be Mme. Schumann-Heink, Kathleen Parlow, Josef Hofmann and Louise Homer. Among the most interesting compositions to be played by Mr. Fiedler, some of which are sure to be heard in Philadelphia, are Max Reger's new "Comedy Overture," op. 120; a new tone poem by Granville Bantock, entitled "Dante and Beatrice"; Theodore Dubois's "Symphonie Française"; Elgar's new symphony, Josef Holbrooke's tone poem, "Ulalume"; legend by Liadoff called "Kikimora"; Mahler's Second and Ninth Symphonies, and Wallace's symphonic poem, "Villon," which was heard in New York for the first time last year. Altogether Mr. Fiedler announces thirty-eight new works.

The announcement is made that the Theodore Thomas Orchestra, Frederick Stock conductor, will give a concert in the Academy of Music on Monday evening, December 11. Mr. Stock is very popular in Philadelphia, having for several Summers appeared with his orchestra at Willow Grove.

An important change in the cast for the Operatic Society's presentation of "Carmen," scheduled for Wednesday evening, October 26, at the Academy of Music, is announced in the substitution of Bourke Sullivan for George Russell Strauss in the part of Escamillo. Mr. Sullivan, who has had an extended experience in grand and comic opera, having for several seasons sung leading bass rôle with the Bostonians and other companies, has for some time been a resident of this city, having left the

stage and "gone into business," though he still continues active in concert work. His presence as the Toreador is sure to add authority to the society's performance of "Carmen."

Talks on Opera and Orchestra

William Latta Nassau announces a series of ten talks on "Opera and the Philadelphia Orchestra's Symphony Programs," which he will give in the New Century Drawing Rooms on Thursday afternoons at 3 o'clock, beginning October 19 and ending December 21. Mr. Nassau will analyze and discuss the most important orchestral number to be played by Mr. Pohlig each week, illustrating its themes on piano or other instruments. The most interesting opera of the following week will be touched upon, and its most important solo or concerted number rendered by leading soloists.

William Hatton Green, one of Philadelphia's best known and most successful teachers of the piano and a recognized exponent of the Leschetizky principles, announces that he has severed his connection with the Leschetizky School of Pianoforte Playing and has opened a school of his own in the Presser Building, Nos. 1712-14 Chestnut street. Mr. Green will be assisted in Philadelphia by Carrie H. Matchin and Rebecca V. Pugh Lyon, while out-of-town preparatory teachers are located in West Chester, Doylestown, Lansdowne, Swarthmore and Downingtown.

The beautiful new concert hall in the Estey Building, on the northeast corner of Nineteenth and Walnut streets, was opened last Tuesday evening with appropriate exercises. The musical program was presented by Corinne Wiest-Anthony, soprano; F. C. Riggins, baritone; Henry S. Fry, organist and accompanist, and F. Nevin Wiest, player of the orchestral organ and piano.

Bookings for Bispham and Williams

Two of the most interesting vocal recitals of the season are scheduled to be given within the next month by David Bispham and Evan Williams. Mr. Bispham will appear at Witherspoon Hall on Tuesday evening, October 31, under the direction of Mrs. William S. Nelson, and Mr. Williams will appear at the same place the following Thursday evening, November 2, under the auspices of the Cambro-American League of Philadelphia.

Another song recital which will be warmly welcomed by many is that to be given by John Braun, one of our own gifted and artistic tenors, in Witherspoon Hall Thursday evening, October 26.

Emily Stuart-Kellogg, whose fame as a singer extends far beyond the bounds of this city, which is her home, will be heard in recital at Griffith Hall Monday evening, October 16, with the assistance of Ellis Clark Hammann, accompanist.

Mme. Rita Wilbourn, soprano, returned recently from Italy, where she sang with success last Summer in several cities, and

has reopened her new studio at No. 1901 Chestnut street. Mme. Wilbourn was accompanied abroad by her daughter Willette, a protégé of Mary Garden, who sang for several eminent musicians. Mme. Wilbourn will sing for the unveiling of the monument erected by the U. S. Government to Confederate dead at Pottsville, National Cemetery, October 12.

Frederick Maxson, organist and choir-master of the First Baptist Church, has partially organized his choir, which is admittedly one of the best in the city, the following now being the personnel: Isabel Buchanan, Sara L. Gery, L. Rosa Van Gelder, May Walters, Annie L. MacLaughlin, Nelson A. Chesnutt, C. A. Hartmann, J. Edwards Smith, Jr., and John Hassler. The regular weekly musical services were resumed last Sunday.

H. Alexander Matthews, pianist, who is the accompanist of the Treble Clef Club, has opened a studio in the new Estey Building. Mr. Matthews's cantata, "The Slave's Dream," which the Treble Clef produced last season, is to be given in New York this winter by the St. Cecilia Club, under the direction of Victor Harris. Mr. Matthews is also writing a new choral work for the same club at Mr. Harris's request.

Philadelphia Singers Abroad

Two Philadelphia singers meeting with success abroad are Bertha Brinker, who has been singing at Rimini, Italy, in Mascagni's "Iris," under Mugnone, and Theodore Harrison, baritone, who is being received with much favor in Germany. Both were formerly pupils of Frederick Peakes, of this city. Ernest J. Hill, another pupil of Mr. Peakes, has been engaged to sing at the Maine Music Festival in Portland and Bangor this month.

The Hermes Male Quartet, under the direction of W. Palmer Hoxie, has resumed work for the season and will give a concert in the near future. A. L. T.

Illinois Bookings for Augusta Cottlow

Among the new bookings arranged by E. S. Brown for the tour of Augusta Cottlow, the American pianist, are appearances at Urbana, Shelbyville, Paris and Oregon, Ill., all of which will immediately follow her recital in Chicago on October 22. On that occasion her program will contain the Bach-Busoni "Chaconne," the "Norse" sonata of MacDowell, the B major Nocturne of Chopin and pieces by Debussy and Liszt.

Marion May Returns from Canada

Marion May, the New York contralto, returned to New York on Saturday after a Summer spent in Canada. Her concert tour for the coming season is being directed by Marc Lagen and her first appearance for the season will be on November 6 at the Woman's Club house in Orange, N. J.



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NEW YORK VOCAL TEACHER AT HER SUMMER HOME



Mme. Valeri at Belle Harbor, N. Y.,
Whence She Has Just Returned to
Her Studio in New York

Mme. Valeri, the New York vocal teacher, is shown in the above photograph on the beach at Belle Harbor, N. Y., where she spent the Summer. She returned to the city last week and has already opened her studio at the Rockingham, No. 1748 Broadway. Her class will be large this year and as in former years the students will be given the special advantage of having Alessandro Bonci, the great tenor, hear them and criticise their work. Upon his return to America Signor Bonci will be seen frequently at the studio. One of Mme. Valeri's most successful pupils is May F. Reddick, soprano soloist at the Presbyterian Church of East Orange, N. J., who has been spending some time at her home in St. Mary's, Kan. While there she sang the "Inflammatus" from Rossini's "Stabat Mater" with a large chorus and wrote to Mme. Valeri of her success, speaking gratefully of the improvement noted in her voice since she had been under Mme. Valeri's instruction.

Earle La Ross to Present Unfamiliar Tchaikowsky Piano Sonata

Earle La Ross, the American pianist, will tour the country again this season under the management of J. E. Francke, of New York. A feature of his recitals will be the Tchaikowsky Piano Sonata, op. 37. Mr. La Ross is enthusiastic about the work. "I cannot recall a piano recital program in New York in many years on which this great work has appeared," he said recently. "This may be on account of its length, but the beauties of the work seem to me to make up for this shortcoming, if it be one. It is Russian in style and rugged and bold,

though it also contains a dash of the more subtle thoughts of Chopin and Mendelssohn."

Frederick Hastings Teaching Voice in New York

Frederick Hastings, the American baritone, who has successfully toured the country with Liza Lehmann, Nordica and Tetrazzini the last three seasons, opened a studio in Carnegie Hall, New York, on October 3. Mr. Hastings will teach on Tuesdays and Fridays from 9 to 12. He has already a large list of pupils.



Dominic Gerardi

LOUISVILLE, Oct. 2.—In Louisville, on Thursday last Dominic Gerardi one of the best known Italian harpists in the country, passed away. Mr. Gerardi was born in Naples fifty-nine years ago. When but six years of age he showed such ability as a harpist that he was invited to play before Napoleon III. At the age of eight he came to America and settled in Louisville, after living a short time in New Orleans and Havana. Mr. Gerardi's concert and social engagements were so numerous that it was impossible for him to fill all of them. For a quarter of a century he managed a band and for two years was director of the Seelbach Hotel Orchestra. He took an interest in civic affairs and had been urged many times to become a candidate for public office because of his large acquaintance and popularity. He declined, however, and devoted his life to his harp. He made a fortune many times over, but, because of his big-hearted liberality and charitable inclinations, died a comparatively poor man.

H. P.

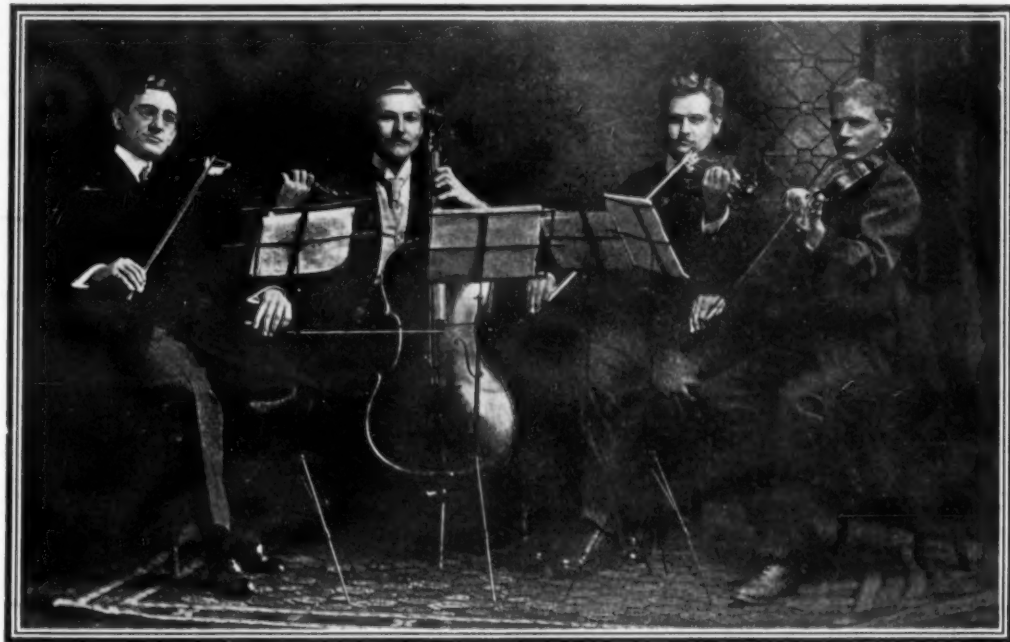
Dudley Causton

MONTREAL, Sept. 29.—Dudley Causton, manager for Mark Hambourg, the pianist, was killed last night by a stray shot fired at a political demonstration at Rimouski, Quebec. Mr. Causton had been a passenger from England with Mr. and Mrs. Hambourg and left the steamer at Rimouski to take the train for Halifax, where Mr. Hambourg had a concert engagement. Mr. Causton stopped in a crowd with some friends to watch a demonstration in honor of one of the victorious Conservative candidates for the House of Commons, when some persons began to discharge revolvers. One of the bullets struck Mr. Causton in the temple and he died an hour afterward.

Mollie West

A cable message to Will West, of "The Siren" company, now in New York, announced September 27 the death, in Bombay, India, of his sister, Mollie West, an actress and singer, who was making a concert tour of the world with her husband, Will Goodwin, an English song writer. She leaves two children.

HAHN QUARTET OF PHILADELPHIA TO TOUR



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ONE of the few really American chamber music organizations is the Hahn Quartet of Philadelphia, which, by careful and painstaking work, Mr. Hahn has built up until it has become an important factor in the musical life of the Quaker City. The quartet was selected from the best instrumentalists available in Philadelphia, and after conscientious work during a period of ten years has prepared a repertoire that covers the entire quartet literature. Mr. Hahn received his earliest training from his father, the late Henry Hahn, so well and favorably known in

musical circles in Philadelphia, and afterwards studied at Leipsic, Germany. After his return to his native country Mr. Hahn became first a member of a concert company, touring the principal cities of America, and later served for five years as first violinist in the Boston Symphony Orchestra, under the directorship of Arthur Nikisch and Emil Paur. At the termination of this period he selected Philadelphia as the field for his life's work, and in founding the quartet and school which bear his name has contributed his share to advancing the standard of music in his community.

IN THE REALM OF LIGHT OPERA

Marguerita Sylva Begins Her Starring Tour in Lehar's "Gypsy Love"—Philadelphia Audience Well Pleased with the Work—"Spring Maid" Scores London Success

MARGUERITA SYLVA, who has met with much success as a grand opera singer both in this country and abroad, made her reappearance as a light opera star on Monday night of this week in Philadelphia, where she was presented by A. H. Woods in Franz Lehar's latest light opera, "Gypsy Love." Both star and production received an enthusiastic welcome.

Mr. Woods has spared no efforts to make "Gypsy Love" a gorgeous production and not only are the scenery and costumes exquisite, but he has surrounded his star with a fine aggregation of singers and actors. Miss Sylva appeared to great advantage as Zorika, daughter of an old aristocrat. She was in splendid voice and sang the exacting rôle in captivating manner, while her acting was excellent. Several members of the supporting cast scored individual successes, among them Arthur Albro, a Russian tenor, with an exceptionally fine voice; Frances Demarest, Albert Hart, Dorothy Webb and Henry Dixey. The opera was staged under the direction of George Marion. Louis F. Gottschalk conducted the orchestra.

The English version of "Gypsy Love" is by Harry B. and Robert Smith. The composer, Lehar, says that "Gypsy Love" is his favorite work since "The Merry Widow."

After a short engagement in nearby cities the piece will be brought to New York for a run.

"Belle of New York" twelve years ago converted the Shaftesbury Theater into a profitable house. The success of "The Spring Maid" was due largely to the music, as the audience found the book lacking in humor and the second act much too slow. The play was rewritten for the London stage by Charles Brookfield and was produced by Max Bendix.

REHEARSALS of Lulu Glaser's company in her new opera, "Miss Dudelsack" have progressed so rapidly that Werba and Luescher have decided to give the first American performance of the opera next Tuesday night at Parson's Theater, in Hartford, Conn. In Grant Stuart's English adaptation of "Miss Dudelsack" there are twenty principal rôles in addition to the title part for Miss Glaser. The cast as now completed includes Tom Richards, Joseph Herbert, Anna Lichter, David Torrence, Matthew Hanley, Arthur Clough, Jack McKay, Bertha Holly, Irene O'Donnell, Margaret Langdon, Alice Sullivan, Grace Walsh, John Heath, Arthur Fraser, Arthur Hyde, James Miner, Harry Wagner, Briggs French, Joseph McCloskey and Harry Truly. The opera will be sung in Hartford, Meriden and Waterbury, Conn., opening at the Boston Theater October 16th for a limited engagement before coming to New York.

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Leo Sturmer, formerly of New York, has opened a school of violin playing in Meriden, Conn.

Effie Nicholls, a Columbus, O., pianist, who has been studying with Alberto Jonäs in Berlin, has opened a studio in Columbus.

The large concert organ at the Peabody Conservatory of Music, Baltimore, has been renovated and many improvements added.

Leon Rice, the New York tenor, gave a concert at the First M. E. Church, Bridgeport, Conn., Tuesday evening, September 26.

Albert Borroff, the Chicago basso, will be heard in song recital at the Whitney Opera House, of that city, on Sunday afternoon, October 29.

Silvio Scionti, the Chicago pianist, has already been booked for thirty recitals during the coming season. He will give eight of these in Texas.

New Comstock-Cheney concert hall in Ivoryton, Conn., was opened on the evening of September 26 with a concert given by the Dessauer-Troostwyk Trio.

Hugo Steinbruch, representing Brooklyn singing societies, attended the meeting of the music committee of the Northeastern Sängerbund, held in Philadelphia last week.

A song and piano recital was given by Shepherd Garretson, tenor, and Wilbur Follett Unger, pianist, in the Vincent Methodist Church in Nutley, N. J., on September 26.

Mrs. T. M. Howells, of Florence, Col., has reorganized the Men's Octet and the Women's Chorus of that city to give three concerts during the Winter and two in the Spring.

Mr. and Mrs. Otto Torney Simon have returned to Washington, D. C., from Europe and have begun rehearsals with the Motet Choir, of which Mr. Simon is the director and his wife the pianist.

The choir of Grace Methodist Episcopal Church, Baltimore, rendered Maunders' cantata, "Penitence, Pardon and Peace," October 1, assisted by Mrs. Mary Muller Fink, harpist, and Miss Rouloff, violinist.

An automobile owned and occupied by Victor Herbert, the conductor and composer, collided with a delivery wagon in Broadway, New York, October 1. The composer was shaken up, but not injured.

Arthur Foote, the distinguished Boston composer, visited Frederic Ayres, the composer of Colorado Springs, Col., in that city recently. Mr. Foote went to the Springs from Berkeley, Cal., where he had been lecturing.

Della Thal, pianist, has returned to Chicago from an Atlantic seaboard trip and will make a concert tour in Iowa, opening in Des Moines next month. She opened her new studio at No. 610 Fine Arts Building last Monday.

The announcement from the Belasco Theater, Washington, D. C., that the Savage Grand Opera Company will give "The Girl of the Golden West" in November for two evening performances and a matinée has been heartily received.

Delina Miller-Peckham, soprano and vocal instructor, reopened her New York studio on October 2. Mme. Miller-Peckham has won exceptional success in the past in preparing pupils for opera, oratorio, church and recital work.

The first recital of the artist season in Chicago will be given at Orchestra Hall Sunday afternoon, October 8, under the direction of Frederick J. Wessells and Henry E. Vogeli, who will present Mme. Bernice de Pasquale and Antonio Scotti.

Rubin Goldmark, of New York, has been spending the late Summer season at Colorado Springs, located at "Star Ranch-in-the-Pines." Mr. Goldmark was at one time in charge of the Conservatory of Music at Colorado College, Colorado Springs.

Richard P. Backing, tenor, and George H. Mills, basso, of Washington, D. C., both pupils of Sydney Lloyd Wrightson are in New York rehearsing with the Savage Grand Opera Company, of which they will be members during the coming season.

Paul Listemann, who has been spending the Summer with his father, Bernhard Listemann, the violinist, of Chicago, left last Monday to resume his association with the Metropolitan Opera House Orchestra, in which position he has been for seven years past.

Oley Speaks, baritone, gave a recital at Heidelberg University, Tiffin, O., September 22. Mr. Speaks singing songs by Handel, Schubert, Schumann, Bruno Huhn, Margaret Lang and others. Included in the program was a group of Mr. Speaks's own compositions.

The Baltimore City College Orchestra has organized for the season with Alvin R. Whiting director and Maurice Friedman assistant director. The other officers are Jacques Buckner, secretary; Allen Beam, treasurer, and Raymond Bloedorn, sergeant-at-arms.

Loring Wittich, violinist, pupil of Reginald Hidden, gave a recital last week in Columbus, O., playing a well chosen and dignified program in uncommonly good style. Fred Wittich, baritone, assisted in the program, and Abbe Clark provided the accompaniments.

Florence Haubiel Pratt, the pianist, has opened her New York studio at the Ovid Musin Virtuoso School of Violin, No. 51 West Seventy-sixth street. A large class has already started and Miss Pratt's prospects for the season are bright for both concert and teaching.

Elizabeth Westgate presented her pupil, Glenna MacCracken, in a piano recital at her studio in Alameda, Cal., on September 23. Miss MacCracken showed considerable abil-

ity in an exacting program that included works by Strauss, Foote, Holländer, Debussy, Friml and Schuett.

Clara Bradley-Dawson, contralto and vocal instructor, moved recently from Detroit to Denver. Mme. Bradley-Dawson has won much success as a singer and reader, having studied for a long time at the Oberlin Conservatory and under such masters as Sbriglia, Laborde, and Bouhy.

The Beloit College vocal department, Beloit, Wis., has been opened for the season under the leadership of Mary Lyman Young, contralto, of Milwaukee. Miss Young had charge of the same department last year and is also a frequent performer on concert and recital programs.

Mrs. Carrie Louise Dunning, the inventor of the Dunning system of pianoforte study, was in Columbus, O., for several days recently and lectured on her system before a large audience. Mrs. Dunning now has two exponents of her work in Columbus, Ethel Harness and Francis Williams.

J. Norris Hering gave the first of a series of organ recitals at Christ Protestant Episcopal Church, Baltimore, on October 1. The program included "Torchlight March," by Guilman; a fugue in G minor on the name of Bach, by Schumann, and the introduction of the first movement of the Suite in D minor, by Arthur Foote.

Mabel Henderson, who has recently returned from England, has joined the staff of the Toronto Conservatory of Music as a teacher of advanced singing and vocal interpretation. While in England Miss Henderson studied with Edward Darewski, and has appeared with great success at a number of leading concerts in London.

A delightful concert was given in the Cedar Grove, N. J., Congregational Church on September 29 by the New York Concert Trio, consisting of Edward Fajans, violinist; Shepherd Garretson, tenor, and Wilbur Follett Unger, pianist. The church was well filled with an enthusiastic audience who encored the performers many times.

There is a rumor in Washington, D. C., that an auditorium is to be erected there for concerts and opera performances, but exactly what permanent result this will have cannot now be determined. Music-lovers hope that something will come of the efforts of the local concert manager, T. Arthur Smith, to secure such a concert hall for the city.

Harriet M. Scholder, a talented young pianist from New York, is a visitor in Colorado Springs, Cal. She has appeared at a number of musicales given in fashionable society and was greeted by a packed and enthusiastic house when she gave a recital last week in Perkins Hall of Colorado College. She was assisted by Eleanor Thomas, a gifted young mezzo-soprano of Colorado Springs.

Belle Soudant, of Collinsville, Conn., left last week for Berlin, Germany, where she will receive vocal instruction from Mme. Von Niesson-Stone. She is accompanied on this trip by two friends, who will study music under the same teacher, and she will probably remain in Germany a year or more. She has been studying at the Damrosch Institute of Art in New York for the last three years.

Elsie Rosalind Miller, of Baltimore, organist and choir director of St. Paul's M. E. Church South, has been awarded the \$50 prize offered by the H. Kirkus Dugdale Co., Washington, D. C., for the best sacred song. Miss Miller's offering was "The Lord's Prayer," adapted to Beethoven's "Moonlight Sonata," first movement, for soprano, organ or piano and cello. Miss Miller is a graduate of the Peabody Conservatory of Music.

A new four-manual pipe organ has been built by the Austin Company for the First Methodist Church in Chicago. It promises to be one of the largest instruments in the West, surpassing in size the organ in the Chicago Auditorium, having all of the most modern couplings and attachments. The choir in this church consists of Marion Green, Lucille Tewksbury and the famous Australian contralto, Eva Mylott.

The Wisconsin Conservatory of Music at Milwaukee will present the first concert of the season at the Pabst Theater, Milwaukee, on Monday, October 9. The program will consist of solo and ensemble numbers by the principals of the faculty. William Middelshulte, who returned recently from

a tour of Germany with Fredrick Stock, director of the Chicago Orchestra, will make his first public appearance since his return at this concert.

The Orpheus Singing Society of Milwaukee has elected officers for the coming year as follows: President, Louis Duffke; vice-president, Albert Schroeder; secretary, William Iwer; treasurer, P. M. Lauf, librarian; George J. Weibrecht; trustees, Charles Nimmer, for three years; Charles Warth, for two years; Adolph J. Kortebein, for one year; entertainment committee, Albert Haeger, Joseph Hortmann, Albert Brussock; director, Carl Jungkuntz.

Nearly four thousand votes had been cast up to last week in the contest which is being conducted by the Brooklyn Eagle for the distribution of 360 tickets for the coming opera season in the Brooklyn Academy of Music, given by the Metropolitan Opera forces. Brooklyn apparently takes her opera very seriously, as there is exciting rivalry among the contestants; and incidentally such contests go a long way toward popularizing opera among the masses.

E. Pearl Meyers, of the University of Washington (D. C.), a pupil of Mme. Marie von Unschuld, gave a piano recital Thursday evening which served as her introduction to the Syracuse, N. Y., musical public. She expects to establish herself in that city as a teacher. In her program she displayed beauty of tone especially in an Intermezzo, by Brahms. She was assisted by Conrad Becker, violinist. They played the Beethoven sonata in F, which was the feature of the evening.

Howard R. Thatcher, organist and choir director of Mount Vernon Place M. E. Church, Baltimore, is planning elaborate musical programs for the choir this season. Following are the soloists: Mrs. Clifton Andrews, soprano; Mrs. Frank Addison, alto; Edward B. Owens and Clarence R. Tucker, tenors; Henry New, basso. Mr. Thatcher is a member of the Peabody Conservatory faculty.

Henry G. Blummer, basso of Christ's Protestant Episcopal Church, Baltimore, has been ill at Johns Hopkins Hospital, that city, with heart trouble.

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CHICAGO, Oct. 4.—Dr. Ziegfeld last week recognized the eminent fitness of Walter Knupfer, who for fifteen years past has been one of the ablest members of the faculty of the Chicago Musical College, by requesting his election to the Board of Directors. Mr. Knupfer is well known as a scholarly musician, a level-headed pedagogue and man whose attainments have won for him an enviable place in the estimation of artists at home and abroad.

A recital will be given at Kimball Recital Hall Saturday afternoon, October 7, by Bernice Fisher, soprano, and Earl Blair, pianist.

The faculty of the Walter Spry Piano School will give its first recital this season at the Literary Club rooms in the Fine Arts Building on next Friday evening.

Mme. Dové Boetti, the vocal instructor, who annually makes a pilgrimage to her home in Milan, Italy, returned last week and reopened her studio in the Auditorium Building.

Marian Chase-Shaffer, one of the most versatile of Chicago musicians, who went abroad with Mr. and Mrs. Charles W. Clark, expects to return to her home on the North Shore in December.

The Chicago Piano College opened its regular series of weekly concerts last Saturday afternoon with a recital program by Elmer G. Johnson of the faculty.

Helen Abbot, the soprano at the Fourth Presbyterian Church in this city, recently returned from coaching with Mr. and Mrs. Theodore Toedt in New York City, specializing in oratorio work.

Edgar Nelson, of the Bush Temple Conservatory, one of the best known accompanists in the city and a member of the John B. Miller Operatic Concert Company, who recently was elected to the faculty of the Wesleyan School in Bloomington, commenced his work there last Tuesday.

Elizabeth G. Drake, mezzo-contralto, has returned to this city after a season of travel in professional work and located a studio in Kimball Hall. The Drake Dramatic Club named in her honor held its first meeting last evening at No. 2448 Jackson boulevard.

Hugh Anderson, the basso, has been re-engaged to sing for the B'Nai Congregation of Abraham on Marshfield avenue, the services being sung in Hebrew. He has booked more recital engagements than usual this season and the demands on his time for teaching are equally strenuous.

Rose Lutiger Gannon, who has the Frederick Root studio in the Fine Arts Building two days a week, has a large class and numerous important recital engagements.

Albert Cords has moved his studio to No. 505 Kimball Hall.

Hazel Everingham of this city will appear a number of times this season in association with Jessie Harding in musical and dramatic interpretations of "Peter Pan."

Burton Thatcher, a sterling young baritone, who has made a signal success in the First Presbyterian Church in Evanston as a singer, has recently been added to the faculty of the Chicago Musical College.

Sidney Silber, pianist, has been engaged to give a piano recital before the Nebraska State Teachers' Association at Holdrege, Neb., October 9, and he appears in recital at Lincoln on the 30th.

Louise Robyn has opened her children's classes at the American Conservatory. She has five assistants.

Julia E. Warren and A. Cyril Graham of the faculty of the Columbia School, gave an interesting program in the reception hall of that institution last Tuesday evening.

Hazel Huntley, of the MacBurney School of Music, gave the first recital of her concert season last Monday at the Englewood Woman's Club.

Mrs. Hermann Devries has abandoned her contemplated tour with Mme. Rosa Olitzka, the operatic contralto, to take up her specialty instructing for accompaniments at the Devries studio in the Fine Arts Building.

Mrs. Cora Ludwig, a pupil of O. E. Robinson, of the American Conservatory, has accepted a position as supervisor of music in the public schools at Delevan, Wis.

Anton Foerster, the distinguished pianist and educator, president of the Ziegfeld Club, presided at the first meeting of that famous social organization last Monday evening. Its sessions this season promise to be unusually interesting.

Margaret Cameron is home again from a charming Summer in Italy and the South of Europe and reopened her studio at No. 719 Fine Arts Building last Monday.

Grace Hickox, who was associated with the late Mrs. Milward Adams for four years, has opened a studio in the Fine Arts Building for the Art of Expression.

Agnes Lapham, Chicago pianist, in addition to her studio in the Fine Arts Building, will also have a home studio in her recently purchased residence at No. 6042 Monroe avenue.

The Anna Groff Bryant Institute faculty held an informal reception at the studios in the Fine Arts Building last Saturday afternoon, opening the "three portals" in delightful fashion.

Martha Beeman, who has been studying with Alexander Von Fielitz and Franz Proschowsky, has returned to her class work as a member of the faculty of the Northwestern School of Music in Evanston.

Mrs. Beatrice Hubbell-Plumber has been added to the faculty of the Myrtle Coe-Rundle school.

The Mary Wood Chase School of Artistic Piano Playing in the Fine Arts Building has had its sphere of usefulness widened in several new chairs of teaching added to its faculty.

Mrs. Genevieve Clark Wilson, the soprano, who for many years occupied a commanding position in church, oratorio and concert work, has returned from her residence in California and later in New York and will make her home in this city and be hereafter connected with the Cosmopolitan School of Music.

Max Fischel, the violin teacher, is back at his headquarters in the Fine Arts Building after six delightful weeks spent in the wilds of Colorado on the Puder river, 168 miles from Denver.

Arthur Rech returned last week from a ten weeks' tour abroad, during which time he traveled through England, Scotland, Germany and France. He has resumed his piano classes at the Chicago Musical College.

Marshall Stedman is booked to resume his work as associate director of the school of acting of the Chicago Musical College next week.

Celene Loveland has established herself well in the Fine Arts Building, advancing the system that she learned from the late Mme. Eylen of Europe, and has since perfected these principles through personal investigation, making the hands of the most discouraged piano player yield remarkable results. She recently returned from Peoria, where she gave a recital at the Proctor House. This is one of the finest and largest homes for the aged in the country, and many of her listeners were skilled musicians, so that the commendations showered

upon her at the conclusion of her recital were well won. Her selections from Schumann, Kreisler, Liszt and Ganz (one of her former teachers) were all brilliantly given and resulted in a number of encores. C. E. N.

Emma W. Hodkinson Busy with Teaching and Choral Club

Emma Walton Hodkinson has resumed her teaching in her studio, No. 1947 Broadway, New York. The Philharmonic Choral Club of New York, of which Mrs. Hodkinson is conductor, began its Winter's work September 20. Two concerts are already arranged for early November. A reception will be given by Miss Hodkinson and the members of her club in Miss Hodkinson's country place, Grantwood-on-the-Hudson, in November, in honor of Mabel W. Daniels, who won some of the prizes offered by the Federation of Musical Clubs at Philadelphia last Spring.

BALDWIN ORGAN RECITALS

Fall and Winter Series at City College Is Opened

The Fall and Winter season of free organ recitals at the College of the City of New York was resumed last Sunday afternoon in the Great Hall of the college building by Professor Samuel A. Baldwin, of the Department of Music. He presented the following program:

Toccata in F, Bach; Andante con Moto from Fifth Symphony, Beethoven; Sonata No. 7, Guillemant; Chant Seraphique, Lemare; Elfes, Bonnet; Berceuse, Shelley, and Overture, "Tannhäuser," Wagner.

Professor Baldwin said he would present many notable compositions by composers whose names are new in organ literature this month. As in other years, the programs will contain the masterpieces of organ music, and these will be played frequently to familiarize the public with them.

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